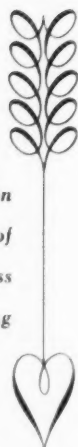


*Leading Publication  
in the World of  
Offset-Letterpress  
Printing*



# *The Inland Printer*

**F E B R U A R Y • 1 9 5 5**

▼ Short Cuts in Making Plates for Offset

▼ Efficient Management Can Enjoy Desirable By-Products

▼ How One Printer Pulls Out of Business Slumps

▼ New Jersey Printer Has Ideal, Inexpensive Plant

▼ How to Make Halftone Vignettes for Offset

# "We cut our costs with our Linotype mixer"



By setting your mixed composition on a Linotype mixer you avoid time-consuming "cutting-in" and floor work, thus cutting costs and boosting output.

Linotype offers four mixers to meet the needs of every composing room—large or small newspaper or commercial printer.

For publishers and printers who set quantities of large display, the Rangemaster Model 35 offers unequalled main magazine capacity. This means more and bigger type for less money. For the newspaper or commercial shop whose needs can be met by smaller size type,

Model 29 is perfect. Where the additional capacity of auxiliary magazines is needed, Models 30 and 36 extend this typographic range.

Check these superior Linotype production aids: Two stationary distributor boxes for rapid, trouble-free distribution; six-mold disks for greater versatility and output; One-Turn shifting—fastest anywhere; Electromatic Safety System—a positive protection for both machines and matrices.

Get in touch with your Linotype agency for full details on the economies of Linotype Mixers.

## Examples of Linotype Mixing

**Lin-o-type** (lin'ə-tīp), *Am.* trademark of typesetting machine that casts each line in one piece, or *slug*.

Set on a Model 29: range from 5 pt. through normal 24 pt. and condensed 36 pt.

**Eggs** Grade A Jumbo White doz. **85c**

Set on a Rangemaster Model 35: range from 5 pt. through normal 36 pt. and condensed 48 pt.



This example was keyboarded from the main magazines of a Rangemaster Model 35. There's no expensive "cutting-in." You simply mix from two adjacent magazines.

• LINOTYPE •

**MERGENTHALER LINOTYPE COMPANY**  
29 Ryerson Street, Brooklyn 5, N. Y.

Agencies: Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, San Francisco. In Canada: Canadian Linotype, Limited, Toronto, Ontario

LEADERSHIP THROUGH RESEARCH

Set in Linotype Corona and members of the Spartan family

---

# **TEMPO BLACK EXTENDED**

- ▶ Here is one of the newest members of the ever-growing Ludlow Tempo typeface family.
- ▶ Tempo Black Extended will enable you to cash in on the current popularity of extended typefaces, particularly those of bold and heavy design. Tempo Black Extended is ideal for typography calling for dense, black display. This new typeface is now available in 18, 24, 36 and 48 point cap fonts.
- ▶ Write for specimen page showings today. There is no obligation.

**LUDLOW TYPOGRAPH COMPANY**

2032 Clybourn Avenue   +   +   +   Chicago 14, Illinois

Set in members of the Ludlow Tempo family

---

**SWITCH FROM THIS...TO THIS**



*Run your next  
letterhead job on*

## WESTON BOND

**25% RAG CONTENT**

Running trouble . . . delivery deadlines . . . customer squawks need never "bite" you if you throw out most of the problems simply by running on WESTON BOND, 25% Rag Content.

Here's the stock that works best for a great variety of uses including letterheads, forms, printed pieces. Customers are enthusiastic over results, too, because WESTON BOND with its *new, brighter white*

makes every job look like a million!

With the Weston name — and reputation — for extra quality behind it, you're always sure of performance and results with WESTON BOND. Stock it. Run it. Let it prove itself!

Available in a complete selection of sizes, weights and colors plus Weston Opaque Bond and Weston Litho Finish Bond. Envelopes to match.



**BYRON WESTON COMPANY**

*Makers of Fine Papers for Business Records since 1863*

**DALTON, MASSACHUSETTS**



FEBRUARY 1955

Vol. 134

No. 5

# The Inland Printer



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

## In this issue

• Every experienced offset platemaker knows short cuts that he can use when that rush job comes along or a hurried remake is necessary. What many offset men don't know is that some of the so-called short cuts actually may reduce the useful life or the quality of the plate. Lithographic Technical Foundation has done some research on the subject, and the article beginning on page 37 tells you how to make the most effective use of time-saving platemaking techniques. • Another small plant—inexpensive but efficient—is described on page 42. You may discover some features you'll want to incorporate in your own new building or remodeling project—or you may find it pleasant just to dream about your "ideal" plant. • If, at the moment, you're more concerned with keeping your plant busy, you'll be interested in P. R. Russell's account of how one printer eliminated the slow periods in his operation. • Efficiency is the watchword in management today, and in the article beginning on page 46, Lillian Stemp shows how efficient plant operation often pays off in unexpected ways. • Also in this issue, you'll find another in G. H. Petty's popular and practical design series, and on pages 64 and 65 there are more of the winners in our letterhead-envelope design contest. There are plenty of ideas to apply to jobs in your own shop.

## Next month

• In the March issue, you'll find articles on lubrication of printing machinery, pension problems for printers, how to take care of leather offset rollers, how to start your own house publication and ammunition for convincing your customers to do the same thing, legal pointers for printers, a new encyclopedia of type faces, a new "Basic Design" on reply cards, and a host of others.

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Cover Design by LeRoy Barfuss, Rochester, New York

## Manuscripts

The Inland Printer will accept manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois.

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Associated Business Papers



Magazine Publishers Assn.

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Everything comes to *life* on



Modern coated papers for...

# Kimberly-Clark Hifect Enamel

How modern can a fine paper be? Try Hifect Enamel and see! It's Kimberly-Clark's finest letterpress paper, *engineered* to make the most of the newest inks and techniques . . . *designed* to give you the sharpest, most lifelike reproductions your presses can deliver!

Hifect is smooth—white—and excels in uniformity. Ream

after ream has the same balance of dimensional stability, strength, opacity and other features necessary for top performance on the press and in the bindery.

Try Hifect Enamel, and talk to your Kimberly-Clark distributor about the other outstanding papers listed below. You'll find you do your best on Kimberly-Clark stock!



**Modern Lithography:** Prentice Offset Enamel, Lithofect Offset Enamel, Shorewood Coated Offset, Fontana Dull Coated Offset.

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**Kimberly Clark**

COATED PRINTING PAPERS



Kimberly-Clark Corporation • Neenah, Wisconsin

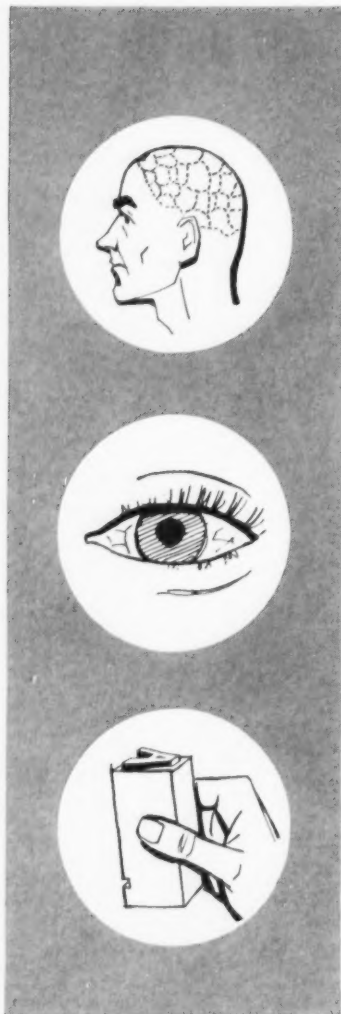
# IDEAS



# SELL

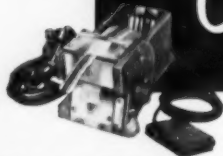


# PRINTING



...and

- **SLIDE-STIK**  
"Pops up" product in lifelike 3rd dimension!
- **FACE-STIK**  
For easy, inexpensive face-to-the-glass displays.
- **FLANGES**  
Position your sales message at right angles to store traffic!
- **LABELS**  
Individual split or roll labels for hand feed or automatic, high-speed application. For industrial use or point of sale!



## KLEEN-STIK PRODUCTS, INC.

225 N. MICHIGAN AVE. • CHICAGO 1, ILL.

*Pioneers in Pressure Sensitives to the Trade*

### Here's the

"smart way" to attract attention to any man's product and make him an eager buyer of printed point-of-purchase advertising. KLEEN-STIK—the moistureless, self-sticking adhesive—does just that! It's a sure way to make dealers want and use many types of P.O.P. materials that help advertisers get the edge over competition.

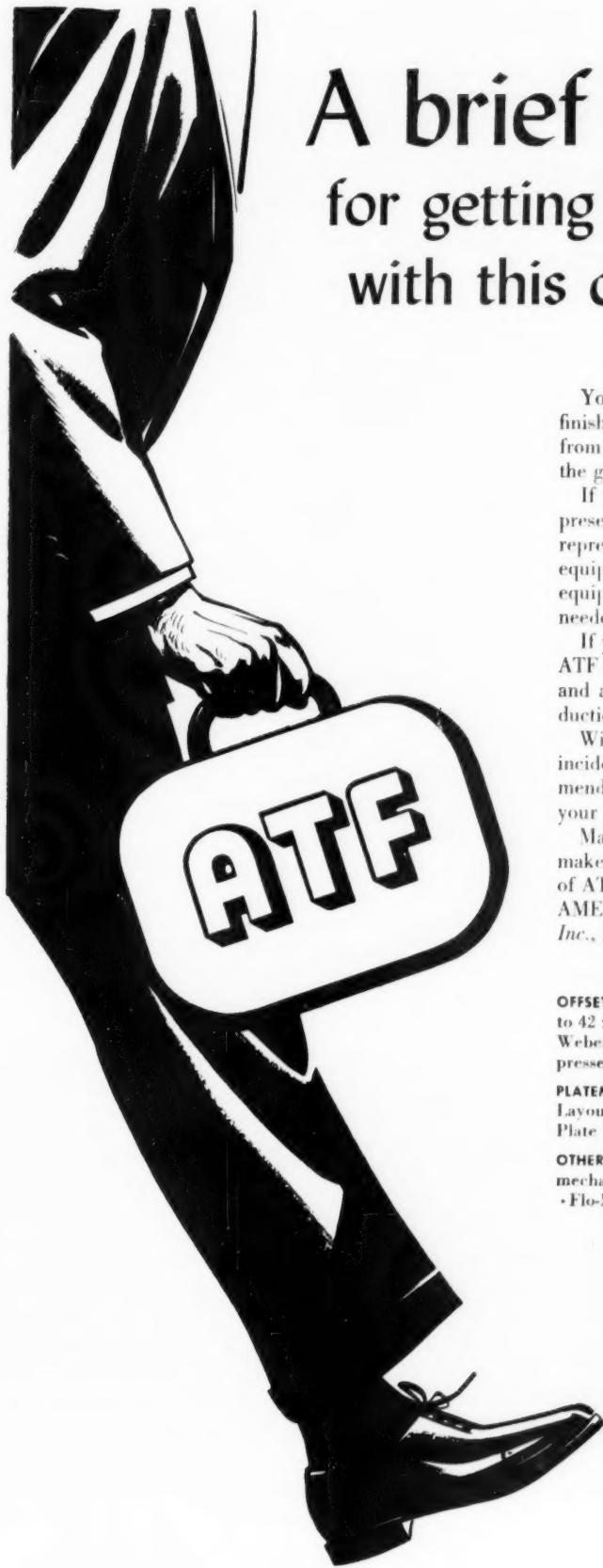
Suggest KLEEN-STIK's unique advantages . . . show the KLEEN-STIK IDEA KIT of practical samples . . . and see how easy it is to get extra business with KLEEN-STIK!



### Write TODAY

for your FREE IDEA KIT — loaded with business bait!





# A brief case...

## for getting better acquainted with this offset specialist

Your ATF representative knows offset from platemaking to finished job. It figures—his company's line of presses run from a 14 x 20 Chief, through the 14-press Mann line, up to the giant web-fed Webendorfers.

If you are planning to get into offset, or to expand your present offset production facilities from duplicators, the ATF representative is an ideal man to have in on your production equipment discussions. He can offer you simple plate-making equipment and presses, such as the Chief 20, in the size range needed to improve your productive capacity.

If you are a printer planning a further step in offset, your ATF representative can tell you about our outstanding camera and advanced plate-making equipment as well as high production Chief, Mann, and Web-fed offset presses listed below.

With this complete line of products to sell (letterpress, too, incidentally), the man from ATF can give you a sound recommendation when it comes to picking equipment that best fits your operation.

Makes a good deal of sense to call on him, doesn't it? It makes even more when you take a closer look at his line-up of ATF offset presses waiting for you on the following pages. **AMERICAN TYPE FOUNDERS**, a subsidiary of *Daystrom, Inc.*, 200 Elmora Avenue, Elizabeth, New Jersey.

**OFFSET PRESSES**—ATF Chiefs 14 x 20 to 22 x 29 • ATF Mann 22 x 34 to 42 x 65, one- and two-color. Also 38 x 53 Perfector. ATF Web-fed Webendorfer (Business Form, Publication, Webcolor, and Specialty presses, size to order).

**PLATEMAKING EQUIPMENT**—ATF Contact Printing Frame • Cool-top Layout Table • Film Developing Trough • Plate Developing Trough • Plate Whirler • Rubbing-up Table • Vacuum Printing Frame.

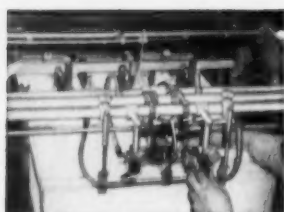
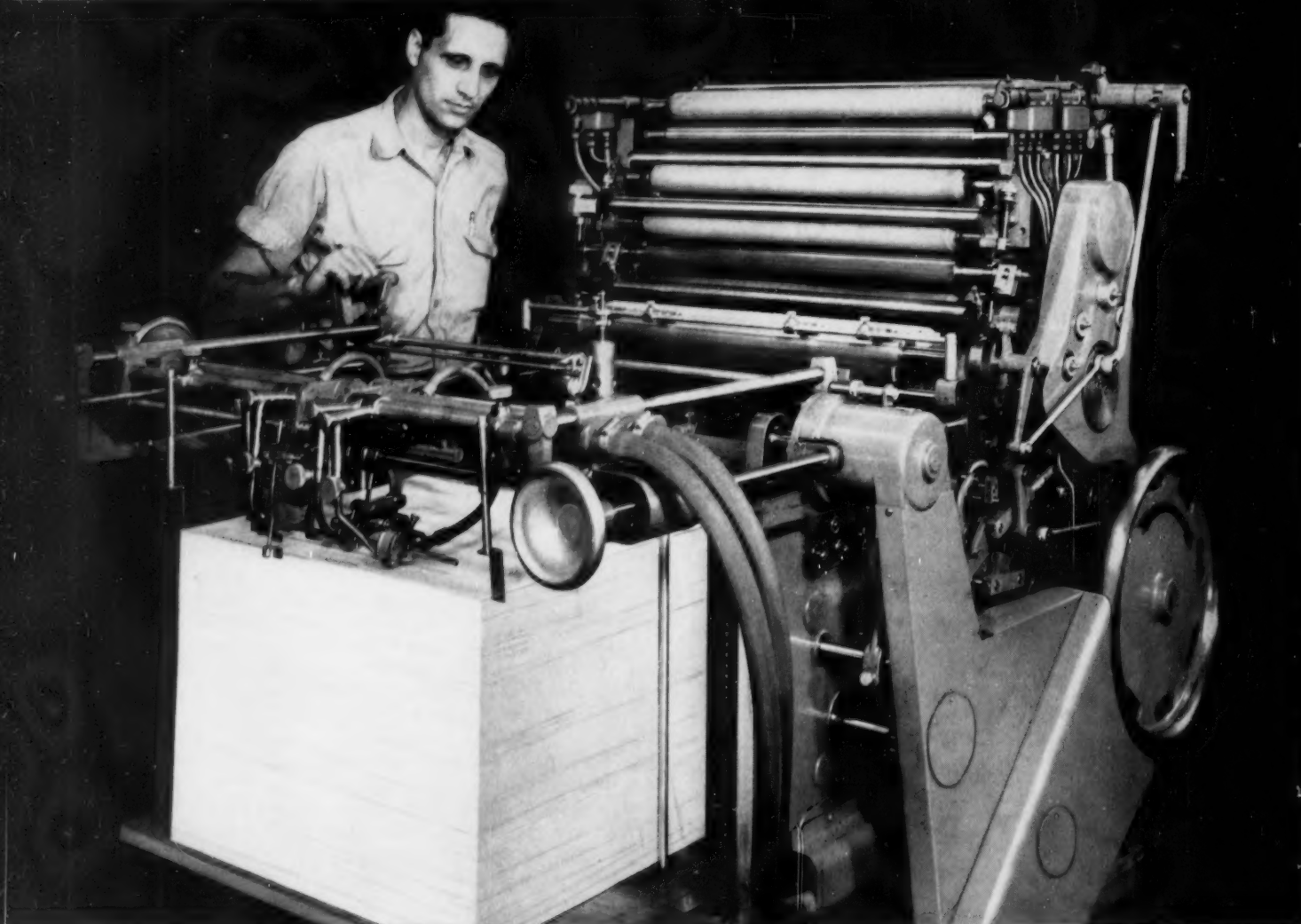
**OTHER EQUIPMENT**—ATF Process Camera, 24 x 24 • Douthitt Photo-mechanical Equipment • Hadego Photo Compositor • Kenro Camera • Flo-Mix Dry Powder (non-offset) Gun • Bindery Equipment.

48

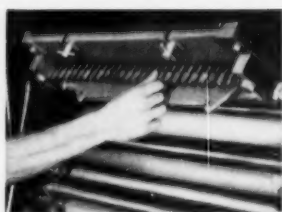


BETTER, MORE PROFITABLE PRINTING FROM  
THE WIDEST LINE OF PROCESSES

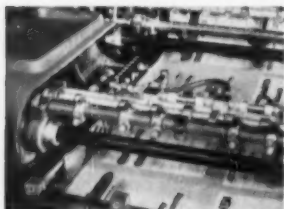
Gravure...Letterpress...Offset



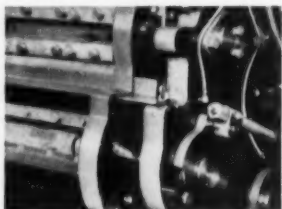
**SIMPLEST AUTOMATIC STREAM FEED.** Only 3 easy adjustments; no tools needed. Feeds widest range of stock; sheets from 8½" x 11" to 17½" x 24½". Holds 16¼" pile of paper.



**IMPROVED FOUNTAIN CONTROL.** Twenty-five keys 1 inch apart provide fine-t ink control over fountain's full width, assuring proper inking of plate. Precise tint and solid coverage.



**POSITIVE CHAIN DELIVERY.** Delivers any paper—onion skin to 6-ply card—in straight, smooth piles. Guards protect pressman but permit easy access. Delivery capacity: 16½".



**HELICAL GEARS AND CYLINDER BEARERS.** Ground to extreme accuracy, gears are made from finest steel. Drive gears are quiet, long-wearing. Hand lever oils automatically.

## Have you seen the ATF Chief 24?

If you are considering a press for jobs in the 17 x 22 size range, be sure that you check into the ATF Chief 24. In all areas in which this press has been placed in operation, additional installations have soon resulted.

Here's why. The Chief 24 contains every feature we could think of that makes it easier to operate and maintain. You get a steady, high (to 6000 IPH) and dependable rate of daily output. And you get it at an initial cost lower than any press of similar size and quality.

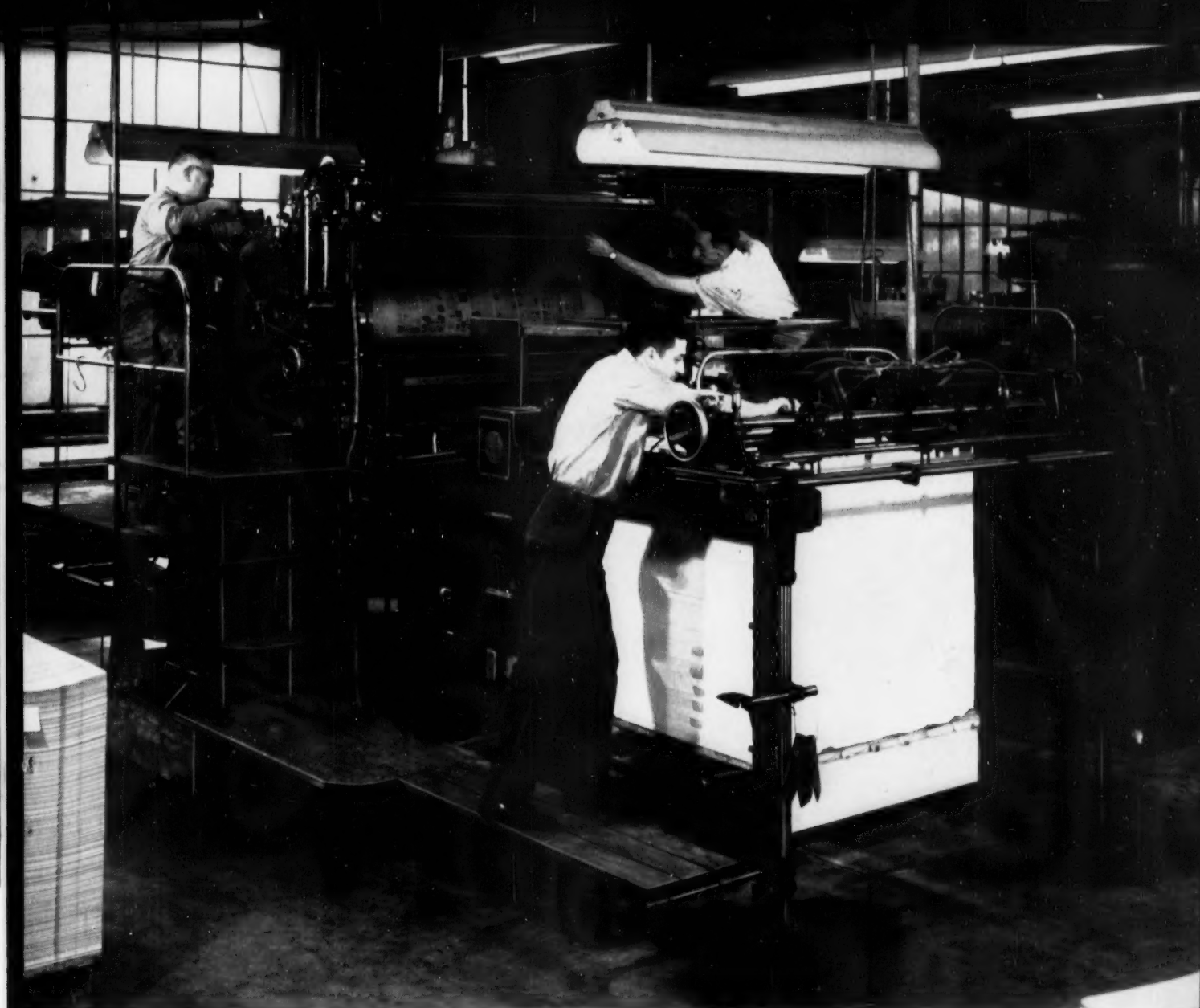
Take a look at the close-ups of some of the Chief 24's features. Each one, from the Quick-Set Automatic Stream Feeder to the Positive Chain Delivery, is there for just one reason—to help provide efficient, tireless operation and less downtime for adjustment.

Your ATF rep is waiting to tell you more about the Chief 24. Or about the complete line of Chiefs—14 x 20, 17 x 22, 17 x 24 and 22 x 29. American Type Founders, a subsidiary of Daystrom, Inc., 200 Elmora Avenue, Elizabeth, N. J.

BETTER, MORE PROFITABLE  
PRINTING FROM THE  
WIDEST LINE OF PROCESSES

Gravure...Letterpress...Offset

**ATF**



## Mann Perfector does double duty for Midwest trade lithographer

Printing both sides of a sheet in one pass is winning friends for the Mann 53 x 33½ Perfector out at Chicago's Greenlee Co., Inc., nationally known trade lithographers.

"In this day and age," writes Glenn Holben, Greenlee's office manager, "speed is essential, both in makeready and the actual production of the press. In these respects your presses have come up to our most optimistic expectations."

Greenlee pressmen keep their double-duty Mann Perfector and another single-color Mann busy on advertising bro-

chures, broadsides and black-and-white form work for the printing trade. "We can produce the work we have on a more profitable basis since acquiring the Mann press," Mr. Holben adds, "and the clearness and accuracy of the printed product is exceptionally good."

You'll get the whole story on the nation's first sheet-fed Perfector and other Mann presses from your ATF rep. Give him a call. American Type Founders, a subsidiary of Daystrom, Inc., 200 Elmora Ave., Elizabeth, N. J.

M-4-3



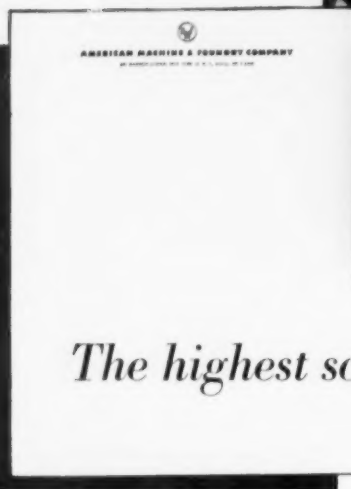
BETTER. MORE PROFITABLE  
PRINTING FROM THE  
WIDEST LINE OF PROCESSES

Gravure...Letterpress...Offset

Prominent Users of Strathmore Letterhead Papers: No. 114 of a Series

*This AMF Pinspotter sets, clears and re-sets bowling pins, the Pindicator® flashes hits, and balls are returned in a continuous, fully automatic operation!*

\* T M



*The highest scorer is* **QUALITY!**

The AMF Automatic Pinspotter is only one of the new machines which the ever-expanding American Machine & Foundry Company has introduced in recent years. Before World War II, AMF only made special purpose machines for the bakery, textile and tobacco industries. During and since the war it has produced a great amount of military equipment, and has entered several other fields with new divisions devoted to the manufacture of such products as bicycles, generators and relays.

Because AMF insists that all its products must meet rigorous performance standards, its development programs are exceptionally thorough. The Pinspotter, for example, was perfected after exhaustive research and years of field testing. A similar high quality standard applies to all AMF business procedures, symbolized by its choice of Strathmore Paper for its letterhead.

When you examine Strathmore Letterhead Papers, it becomes obvious why countless prominent firms have selected them for their correspondence. Strathmore craftsmanship adds immeasurable expressiveness to a letter, and its quality defines the fine character of its user. Ask your supplier to show you samples of your own letterhead design on Strathmore papers.

**STRATHMORE LETTERHEAD PAPERS:** *Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond, Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.*

**STRATHMORE THIN PAPERS:** *Strathmore Parchment Onion Skin, Strathmore Bond Onion Skin, Strathmore Bond Air Mail, Strathmore Bond Transmaster.*

# STRATHMORE

MAKERS OF FINE PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

## Strathmore ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

*This series appears in:*



**TIME**



**NEWSWEEK**



**BUSINESS WEEK**



**PRINTERS' INK**



**SALES MANAGEMENT**



**PURCHASING**



**ADVERTISING  
REQUIREMENTS**





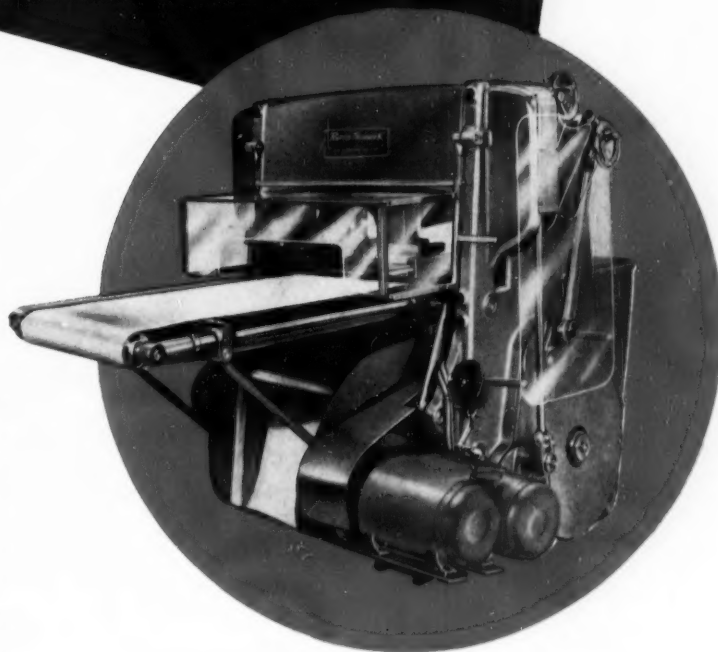
"the **LAWSON** 3-knife  
**RAPID TRIMMER**

increased our production **300%**  
it now takes **7½** hours to do  
what formerly took **30** hours".

Says Mr. H. W. LIMES, Production Manager  
Wartburg Press, Columbus, Ohio.

We quote Mr. Limes — "I am writing this to inform you of my extreme satisfaction with your three-knife Rapid-trimmer. I don't know how we ever got along without it.

We have a weekly periodical with a circulation which varies between 99,000 and 100,000 copies. Prior to the installation of the three-knife trimmer we were using up to 30 hours of machine time to trim this periodical. Now we do it in 7½ machine hours. For further comparison, we trimmed some 30,000 booklets which were just above the minimum size of this machine, which required a complete changeover, in 3½ hours."



Size Range: 2" x 3½" to 11¾" x 16½".  
Production: 10 to 25 piles per minute.  
Will also trim books bound 2-up.

Ask for descriptive details also on Lawson  
39" - 46" - 52" Cutters.

**E. P. LAWSON CO.** main office: 426 WEST 33rd ST., NEW YORK 1.  
CHICAGO: 628 SO. DEARBORN ST. BOSTON: 176 FEDERAL ST. PHILADELPHIA: BOURSE BUILDING

**EXCLUSIVE DISTRIBUTORS SALES AND SERVICE**

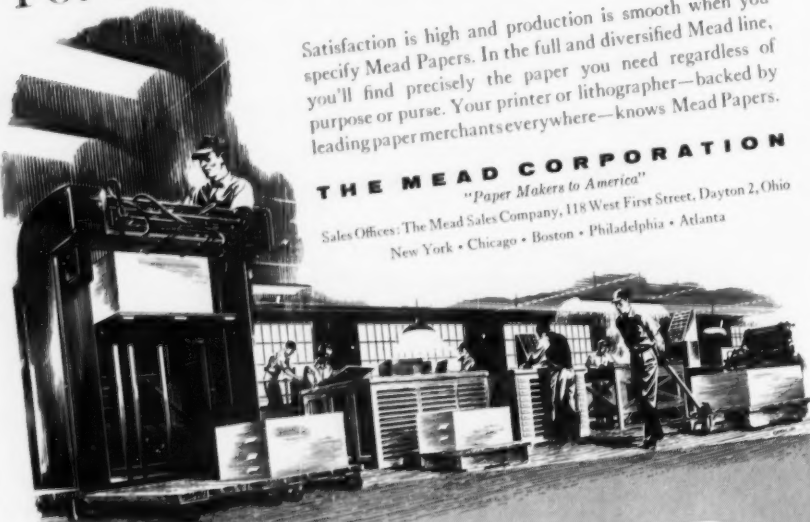
HARRY W. BRINTNALL CO. Los Angeles, San Francisco A. E. HEINSOHN PRINTING MACHINERY Denver SEARS LIMITED Toronto, Montreal, Winnipeg, Vancouver  
SOUTHEASTERN PRINTERS SUPPLY CO. Atlanta WESTERN NEWSPAPER UNION Tulsa, Little Rock, Okla. City, Shreveport E. C. PALMER & CO. Dallas, Houston, New Orleans

## For booklets and brochures . . .

Satisfaction is high and production is smooth when you specify Mead Papers. In the full and diversified Mead line, you'll find precisely the paper you need regardless of purpose or purse. Your printer or lithographer—backed by leading paper merchants everywhere—knows Mead Papers.

**THE MEAD CORPORATION**  
*"Paper Makers to America"*

Sales Offices: The Mead Sales Company, 118 West First Street, Dayton 2, Ohio  
 New York • Chicago • Boston • Philadelphia • Atlanta



# MEAD

# *papers*

This full-page advertisement has been seen by the readers of *Time* and of *U.S. News & World Report*

### ADVERTISING THAT HELPS YOU SELL

Mead Papers mean business . . . for merchants, merchant-salesmen, printers, lithographers and advertisers. Making Mead Papers unforgettable in the minds of your customers—all who buy and specify paper products—is the job being done through our national advertising. Remember, Mead Papers mean business for you.

**Cuts INK...  
GREASE...  
DIRT... FAST!**

**Gets Hands REALLY CLEAN!**



#### **KLEX PUMICE SOAP**

For a fast, thorough clean-up job, nothing beats KLEX PUMICE SOAP! This hard-milled, mildly abrasive soap is exceptionally long lasting—cleans grimy, stained hands completely, yet gently. Lathers freely in any water—hard or soft, hot or cold!

Choose from 2 cake sizes: 5 oz. or 1 oz.

**P.S.**

**Photoengravers say AJAX, the "Foaming Cleanser,"  
Cleans Copper and Zinc Plates**

**FASTER... BETTER... CHEAPER!**

Photoengravers tell us that AJAX CLEANSER is great for cleaning copper and zinc plates before enamel is applied. AJAX cuts grease fast, eliminates possible trouble later. Costs less than other cleaning agents—washes easily down the drain without clogging. Make a note to try it soon!



#### **COLGATE-PALMOLIVE COMPANY**

Jersey City 2, N. J. • Atlanta 5, Ga. • Chicago 11, Ill. • Kansas City 5, Kans. • Berkeley 10, Calif.

Order the economical  
125 or 200-lb. drum today!



*Take 60 Seconds and Compare*

## *Economical Manifest Bond with Any Other Economy Sulphite*

☉ Take ten seconds for texture — note the smooth *printable* surface . . . the quality feel.

☉ Take ten seconds for color — note the *brighter blue white* of Manifest Bond . . . the shade that looks *whiter*, cleaner under natural or artificial light.

☉ Take ten seconds for strength — note that Manifest Bond is a much *stronger* sheet than most economy sulphites.

● Take *thirty* seconds for performance — look over the printed Manifest Bond samples any Eastern merchant will be glad to show you. Note how the specially sized surface, dimensional stability and micromatic trimming result in square-cornered sheets that take ink evenly . . . feed smoothly . . . look like a *lot* more than they cost.

*If you want to save money . . . and still  
do a quality job*

use <sup>EASTERN</sup>**E** *Manifest Bond*

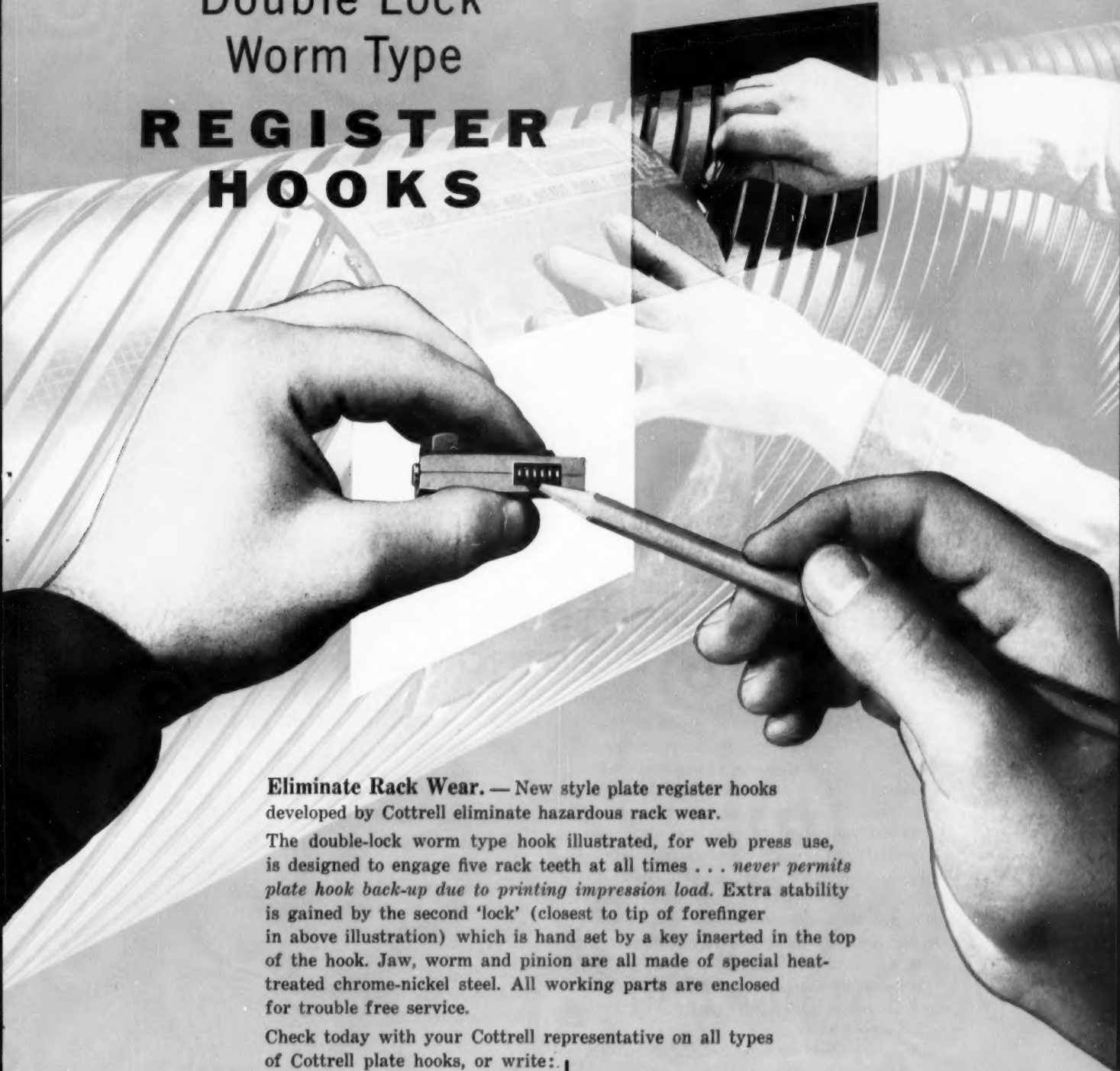
MADE BY EASTERN CORPORATION, BANGOR, MAINE



# Heavy Duty — *High Speed*

Double Lock  
Worm Type

## REGISTER HOOKS



**Eliminate Rack Wear.** — New style plate register hooks developed by Cottrell eliminate hazardous rack wear.

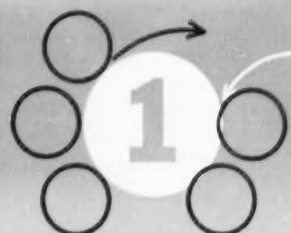
The double-lock worm type hook illustrated, for web press use, is designed to engage five rack teeth at all times . . . *never permits plate hook back-up due to printing impression load.* Extra stability is gained by the second 'lock' (closest to tip of forefinger in above illustration) which is hand set by a key inserted in the top of the hook. Jaw, worm and pinion are all made of special heat-treated chrome-nickel steel. All working parts are enclosed for trouble free service.

Check today with your Cottrell representative on all types of Cottrell plate hooks, or write:

# The Cottrell Company

WESTERLY, R.I.

*a subsidiary of Harris-Seybold Company*





Wide use of Scan-a-graver demonstrates  
advantages of making your own halftones

## NEW DEVELOPMENTS PROMISE WIDER APPLICATION OF ELECTRONIC ENGRAVING

The Fairchild Scan-a-graver produces high-fidelity halftone engravings so conveniently and inexpensively that many newspapers who lease this service have been able to double or even triple their photographic coverage of news and features. Many users have also found it profitable to provide photographic and engraving services for advertisers. Moreover, because the tonal quality of halftones produced with the Scan-a-graver can be closely controlled, it is possible to make good engravings from a wide range of photographic copy.

It's easy, then, to see why a majority of U. S. and Canadian daily and weekly newspapers use Scan-a-gravers.

And now these same economies and advan-

tages are just around the corner for other users of halftone engravings.

### Fine-screen engravings—

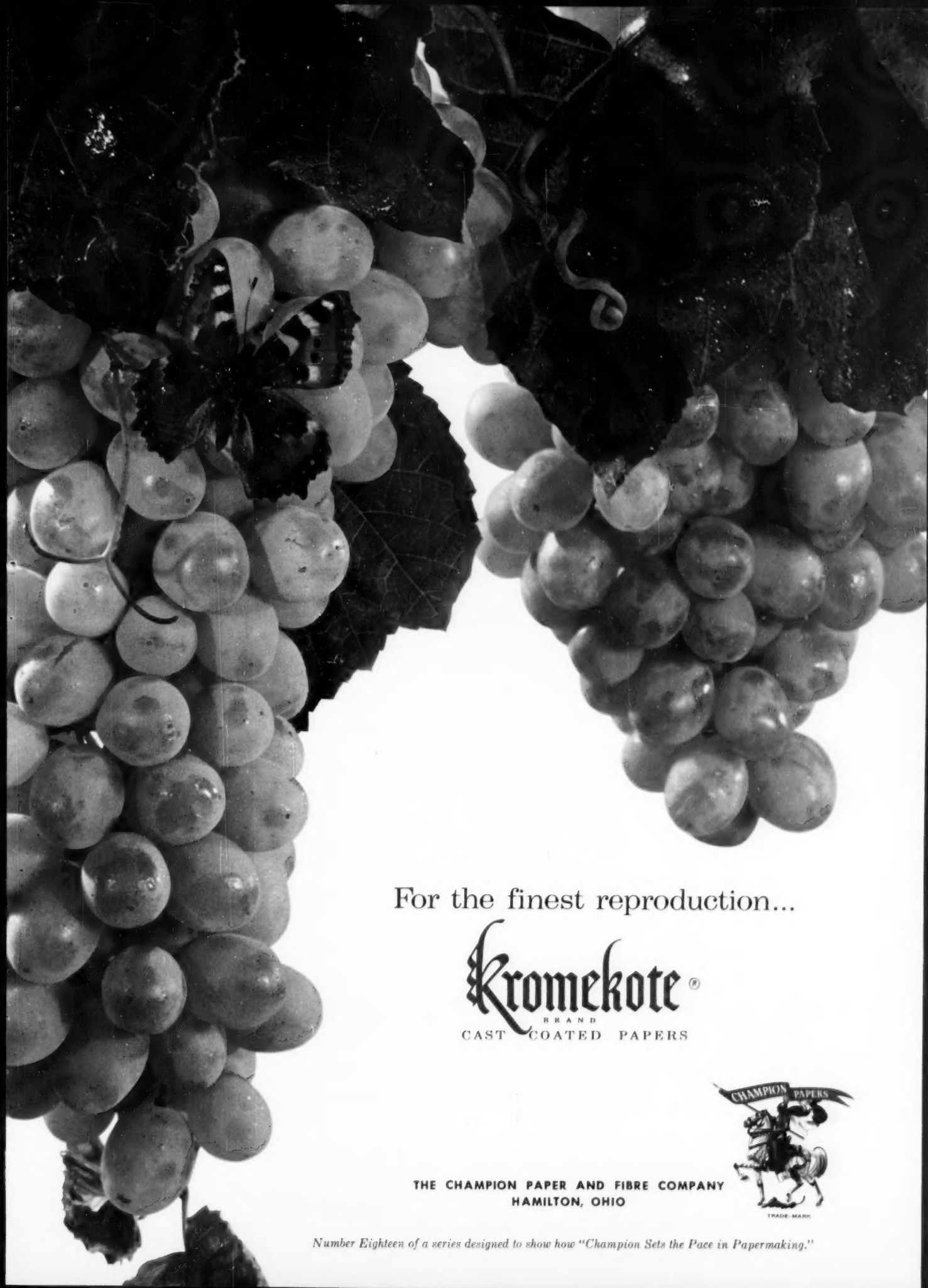
#### Enlarging and reducing on the way

A completely new development in electronic engraving machines is now undergoing pre-production tests in the Fairchild laboratories. The Fairchild Scan-a-sizer will produce high-fidelity fine-screen engravings in sizes up to 13" x 16½". It will also enlarge or reduce to any ratio up to 4½ times from mounted or unmounted original copy. The machines will provide for the selection of screen sizes.

• For more information on Fairchild electronic engraving machines that make low-cost halftones right in your own plant, write Fairchild Graphic Equipment, Inc., 88-06 Van Wyck Expressway, Jamaica, N. Y., Department 100-98U.

**FAIRCHILD**  
**SCAN-A-GRAVER**

Trade Mark Registered U. S. Pat. Off.



For the finest reproduction...

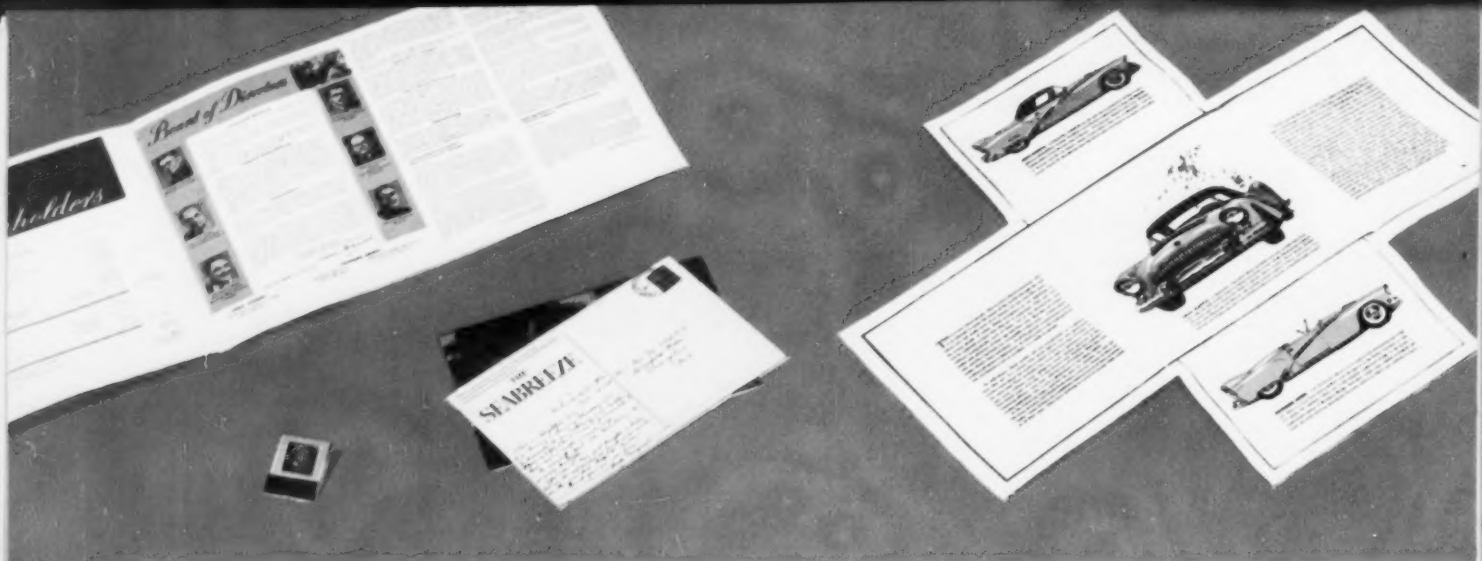
**Kromekote®**  
BRAND  
CAST COATED PAPERS

THE CHAMPION PAPER AND FIBRE COMPANY  
HAMILTON, OHIO



*Number Eighteen of a series designed to show how "Champion Sets the Pace in Papermaking."*





**THERE IS A CHAMPION PAPER FOR EVERY PRINTING NEED**  
**THESE LEADING PAPER MERCHANTS SELL THE FAMOUS CHAMPION BRANDS**

<b>ALABAMA</b> Birmingham The Whitaker Paper Co. Mobile The Partin Paper Co. Montgomery W. H. Atkinson	<b>KANSAS</b> Topeka Carpenter Paper Co. Wichita Southwest Paper Co.	<b>NEW MEXICO</b> Albuquerque Carpenter Paper Co.	<b>PENNSYLVANIA (Cont.)</b> Pittsburgh The Whitaker Paper Co. Reading Garrett-Buchanan Co.
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<b>IOWA</b> Des Moines Carpenter Paper Co. Sioux City Pratt Paper Co. Carpenter Paper Co.	<b>NEBRASKA</b> Grand Island Carpenter Paper Co. Lincoln Carpenter Paper Co. Omaha Carpenter Paper Co.	<b>PENNSYLVANIA</b> Allentown Kemmerer Paper Co. (Division of Garrett-Buchanan Co.) Lancaster Garrett-Buchanan Co. Philadelphia Matthias Paper Corp.* Paper Merchants, Inc. Whiting-Patterson Co., Inc.	<b>WISCONSIN</b> Milwaukee Dwight Brothers Paper Co.
	<b>NEW HAMPSHIRE</b> Concord John Carter & Co., Inc.		<b>CANADA</b> Toronto Blake Paper Limited
	<b>NEW JERSEY</b> Newark Central Paper Co. Trenton Central Paper Co.		*BOX WRAP GRADES ONLY

**THE CHAMPION PAPER AND FIBRE COMPANY**

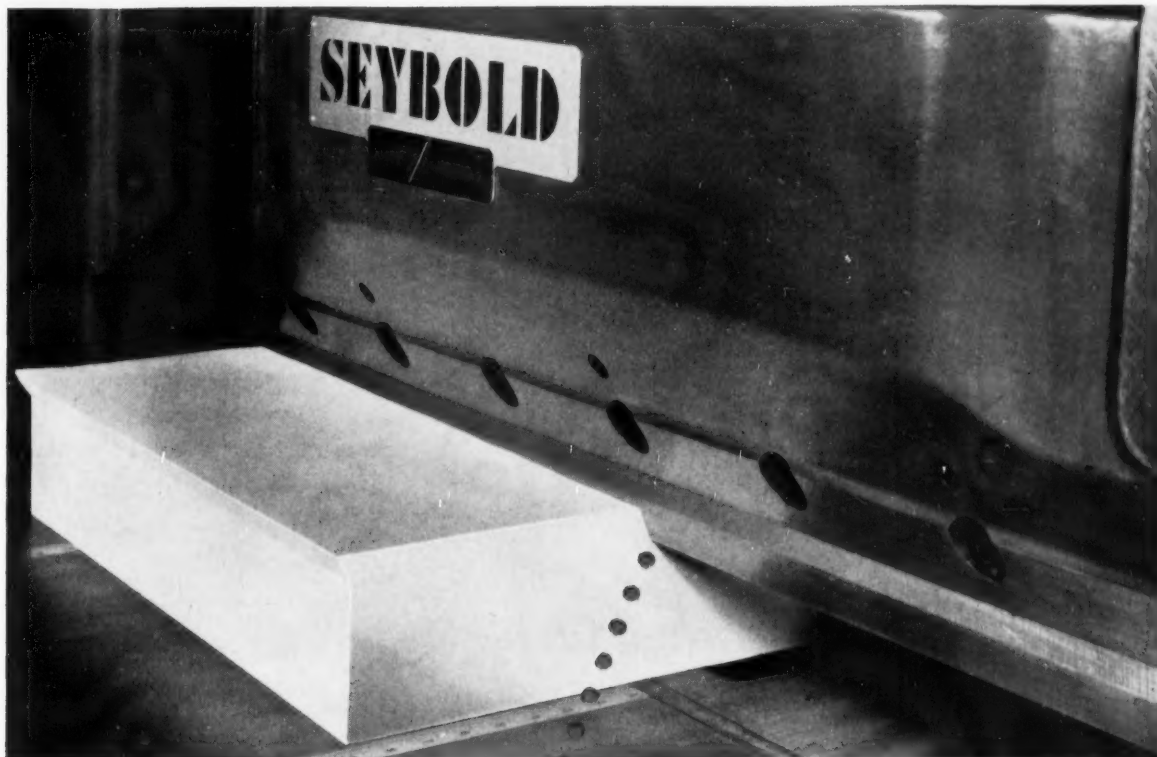
General Office: Hamilton, Ohio

Mills at Hamilton, Ohio . . . Canton, N. C. . . Pasadena, Texas

**CHAMPION PAPERS**







at this point  
you can be glad  
it's a Seybold

The knife has entered an expensive pile of paper. The operator can stop it in midstroke, of course. But the die is cast for all practical purposes.

If your cutter is a Seybold, don't worry. You will get a square cut with clean edges, all the way to the last sheet. The amount of trim will be exactly what you set up for with the handwheel or the spacer stop. The next cut will be just as accurate. And so will the next.

Seybolds do this more consistently . . . for longer periods of time . . . with less mechanical trouble . . . in more shops than any other power paper cutter made. For the full story, check with your Harris-Seybold representative—or just clip and mail the coupon.

Seybold Cutter Models	34"	40"	44"	50"	65"	85"	94"
Manual Back Gauge							
Power Back Gauge							
Auto-Spacer							
Mill Trimmer							
Mill Trimmer-Spacer							
Multiple-spindle paper-drilling machine				Continuous book trimmer			

## HARRIS-SEYBOLD COMPANY

4510 East 71st Street, Cleveland 5, Ohio

Please send me more information on the Seybold cutter model (s) circled at left.

Mr. \_\_\_\_\_

Company \_\_\_\_\_

Street \_\_\_\_\_

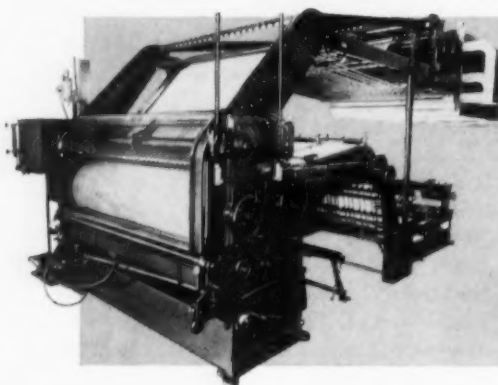
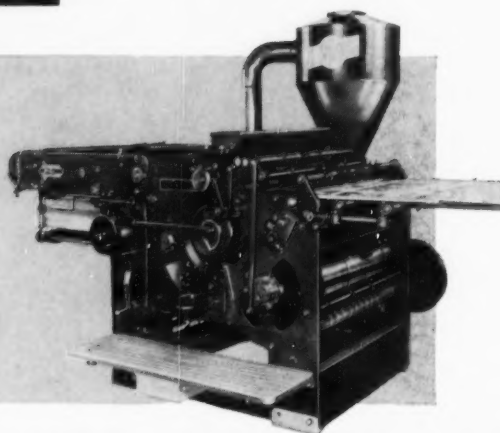
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Harris Division • Seybold Division • Chemical Division • Special Products Division • C. B. Cottrell & Sons Company • Macey Company • Harris-Seybold (Canada), Limited

# CHRISTENSEN... for Pressroom Profits

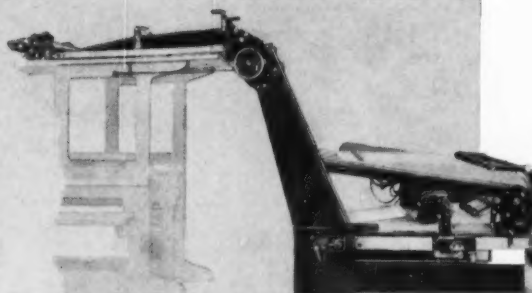


**BRONZING** Equipment will bring new jobs into your shop . . . and a Christensen High-Speed Bronzer attached to your press will mean increased profit with low operating costs. Matches the practical running speed of your press . . . exhaust-reclaimer keeps bronze out of the pressroom and in the machine.



**VARNISHING** of labels, magazine covers, circulars and gift wrappings enhances both product appearance and profits. The Christensen Varnishing Machine operates at almost twice the speed of any other present varnisher. Dual-level oven decreases floor space required. The Christensen will handle paper or board in widths up to 78 inches.

**STREAM FEEDING** with the Christensen Continuous Feeder means no stopping of the press . . . more printed sheets per hour. Improved register because sheets arrive at register position at one-sixth the speed of sheet-by-sheet feeders. Floor loading reduces operator fatigue, reduces loading time, eliminates stairs and platforms.



ILLUSTRATED CIRCULARS ARE AVAILABLE  
FOR ANY OF THE ABOVE MACHINES ➔

## DEXTER FOLDER COMPANY

General Sales Office

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ECONOMICAL...DEPENDABLE...LETTERPRESS OR OFFSET

# ARDOR BOND

in the *NEW* stronger protective wrapper!



With its fine quality, surface-sized finish, Ardor Bond always can be depended on to do an outstanding job...letterpress or offset. When you have a call for an economical, unwatermarked paper, call for Ardor! Your Nekoosa paper merchant has it in white and six colors.

ANOTHER **Nekoosa** PAPER

by the makers of Nekoosa Bond • Nekoosa Ledger • Nekoosa Mimeo • Nekoosa Duplicator • Nekoosa Manifold  
NEKOOSA-EDWARDS PAPER COMPANY • PORT EDWARDS, WISCONSIN

THE  
*most distinctive*  
 LINE IN ALL AMERICA!  
**HAMILTON**  
 TEXT & COVER  
 PAPERS

Above all else, Hamilton Text & Cover Papers are *distinctive*. They are perfectly adapted to every kind of printed piece, from simple folder to elaborate brochure. And their printability is second to none. Each paper is surface sized, pre-humidified, guarded by scores of quality controls.

This line of nine magnificent papers offers you literally hundreds of different ways to do any job. Look at the wide choice of finishes, for example—there are felt, laid *and* vellum surfaces in this great line. And the range of colors is little short of breathtaking—everything from the softest of pastels to the brightest and liveliest of primary shades. These papers are highly opaque, and the feathery deckle edges on many of them add to their feeling of quality.

You can depend on Hamilton Text & Cover Papers to make a standard printed piece outstanding . . . and to turn special jobs into memorable printing accomplishments. Best of all, you can use these papers economically for almost any assignment—folders, booklets, annual reports, self-mailers, broadsides, pamphlets, menus.

Ask your distributor for swatchbooks . . . or write us direct.



**HAMILTON PAPERS**

W. C. HAMILTON & SONS, Miquon, Pa. Offices in New York, Chicago, Los Angeles

*Plan the design with paper in mind*

HAMILTON TEXT & COVER PAPERS include Carousel • Andorra • Victorian  
 Louvain • Sheffield • Gainsborough • Weycroft • Kilmory • Vellum



# NEW

# OXY-DRY

## SPRAYER

JE  
AM  
MANAGER  
PAYABLE

message to be sent via fastest available service and delivery.

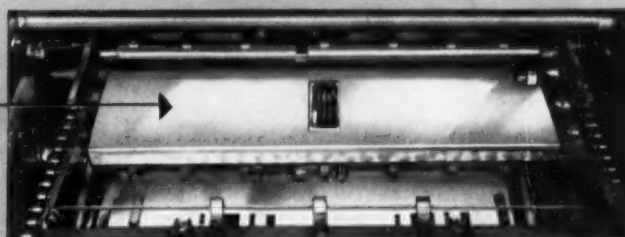
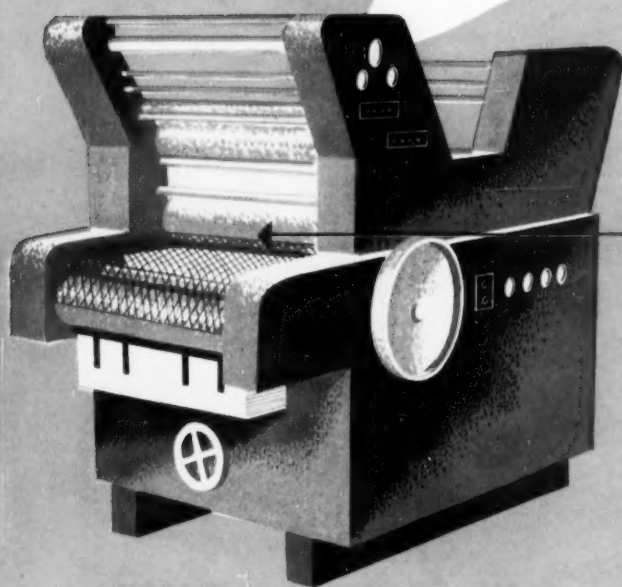
ALL LITHOGRAPHERS

NOW OXY-DRY SPRAYERS ARE

AVAILABLE TO FIT ALL SMALL

PRESSES FROM 17 x 22 ON UP

REPEAT 17 x 22 OXY-DRY SPRAYERS



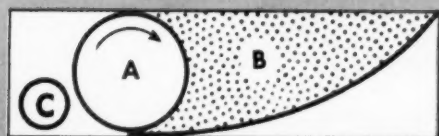
**THE PERFECT INK OFFSET PREVENTION  
YOU HAVE ALWAYS WANTED  
FOR PRESSES 17" X 22" AND LARGER**

For the first time you can have the famous OXY-DRY dry-sprayer for presses as small as 17" x 22". It's new! It's here! It's perfected! For operators of all offset presses from 17" x 22" on up this means increased production, lower costs, improved work and much less maintenance and supply cost. For complete details send in coupon below, or write to our Chicago office today.

**OXY-DRY**  
SPRAYER

- Uniform offset prevention on all types of work.
- Metered powder control.
- Eliminates static electricity from sheets.
- Permits full level press loads.
- Self contained, self powered.
- More economical.

#### HOW OXY-DRY SPRAYER OPERATES



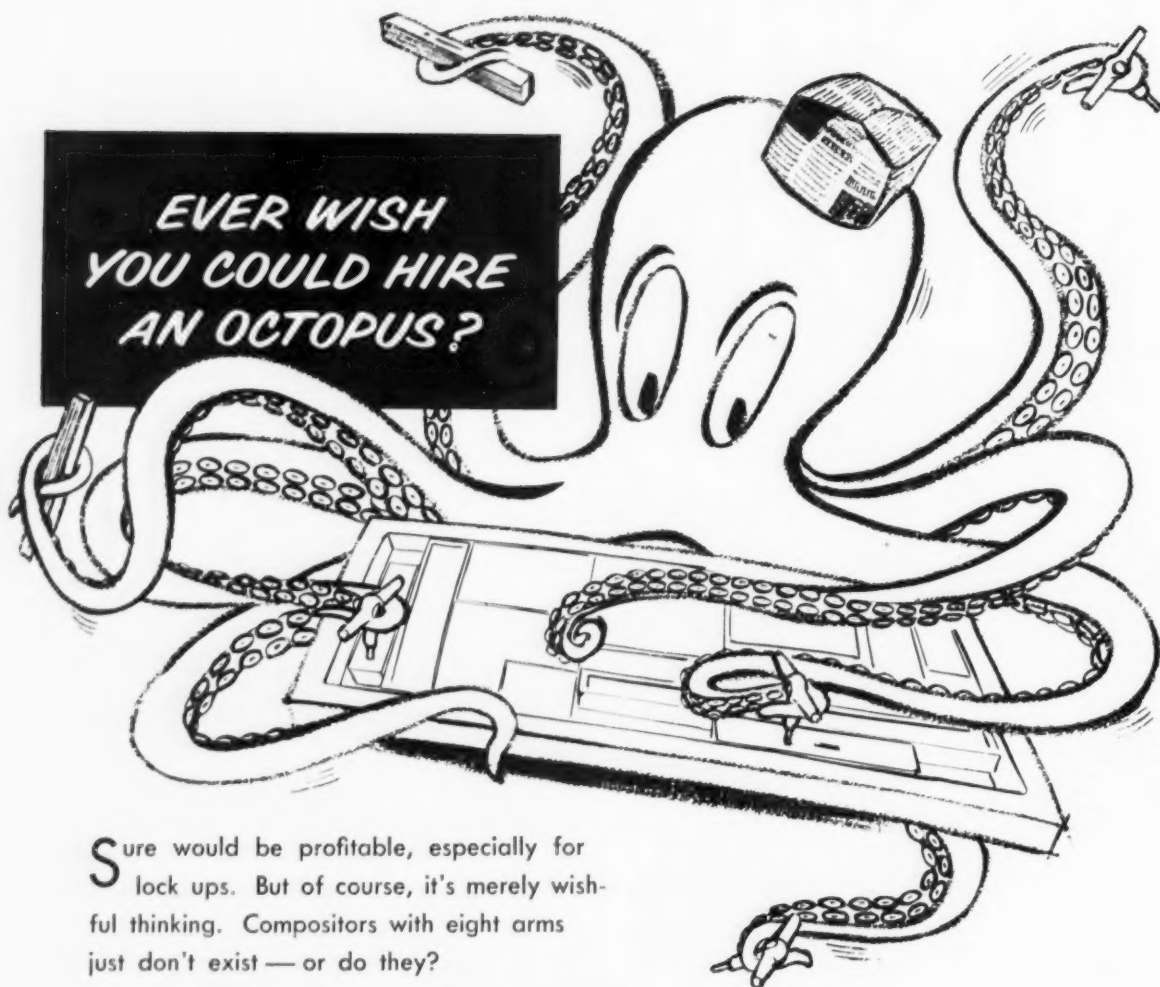
As micronically etched chromium cylinder A revolves, Oxy-Dry anti-offset powder B is distributed past electronic tube C receiving 10,000 volt positive charge that causes powder to bond instantly to press sheets at any speed. Static electricity (negative charge) on paper is instantly dispelled. Cylinder revolution speed controlled by metered setting of self powered OXY-DRY sprayer motor and gear-box.

**OXY-DRY SPRAYER  
CORPORATION**

New York, CHICAGO, San Francisco  
Dept. IP, 320 So. Marshfield Ave., Chicago 12, Ill.

**OXY-DRY SPRAYER CORPORATION**  
320 So. Marshfield Ave. • Chicago 12, Illinois, Dept. IP  
Please send information to me about the new small press OXY-DRY sprayer units.

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_  
Specific Details Wanted for the Following Press(es) \_\_\_\_\_  
\_\_\_\_\_



Sure would be profitable, especially for lock ups. But of course, it's merely wishful thinking. Compositors with eight arms just don't exist — or do they?

Take a compositor using Challenge Hi-Speed Quoins. He doesn't have eight arms — but he couldn't lock up those forms any faster were he so equipped. *The Hi-Speed Quoins are his extra arms . . . each a self-contained unit with a series of quoins operating under one key!* Expansion is direct, uniform and powerful — without reglets, without workups!

So the next time you get to day-dreaming about increasing the efficiency of your pressroom — be realistic. Don't wish for an octopus. Get Challenge Hi-Speed Quoins — and get results!

#### **THE CHALLENGE MACHINERY CO.**

Office, Factories and Show Room:  
**GRAND HAVEN, MICHIGAN**

**DEALERS IN ALL PRINCIPAL CITIES**

Challenge Owns The Printing Equipment Manufacturing Rights of  
Morgans & Wilcox Manufacturing Co.

### **CHALLENGE<sup>®</sup> HI-SPEED QUOINS**

Made in seven sizes. Write for full details.



*Banks have  
news for you*

More people are learning every day about the dozens of ways their bank can help them—through skillfully prepared printed promotion. Much of this business-building information appears on Oxford Papers because these quality papers provide *extra* printing accuracy and fidelity of tone, line and screen. Let your Oxford Merchant show you successful examples.

**TWO VALUABLE AIDS.** (1) *The new OXFORD SELECTOR CHART, a time-saving master guide to the right grade for each purpose.* (2) *The new OXFORD PAPER COST CALCULATOR for finding the exact cost per 1000 sheets. Ask your nearby Oxford Merchant or write us direct.*



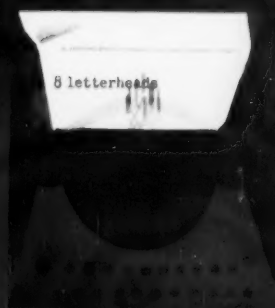
Oxford Papers

*Help Build Sales*



OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y.  
OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.  
MILLS AT BUMFORD, MAINE AND WEST CARROLLTON, OHIO

\* DESIGNERS' INDEX — see below



*Yours*

if you promise to prize it!

There's never been a letterhead book like this—one that combines the talents of eight of America's top designers.\* Here you'll find eight of the freshest, most provocative letterhead ideas you've ever seen, *plus* each artist's own worksheets and comments on how and why he created his unique design. We know of no other such "over-the-shoulder" look into what contemporary designers are thinking and doing.

We believe you will prize this book, and will want to save it for future reference. We think, further, that you will notice how Howard Bond contributes to its interest and elegance. But Howard Bond users have come first, and the number of additional copies is limited. Therefore, *please request it on your letterhead!* Your interest will be honored at once.

the nation's  business paper

# Howard Bond

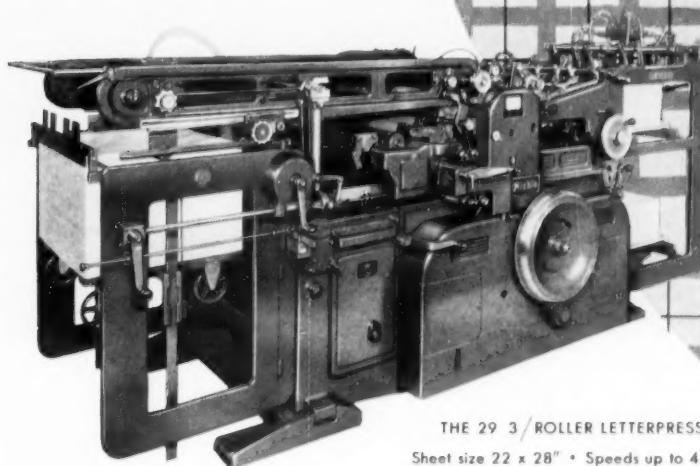
Companion Lines: Howard Ledger • Howard Mimeograph  
Howard Writing • Howard Posting Ledger

\* DESIGNERS' INDEX: SAUL BASS • BRUCE BECK  
WILL BURTIN • FREEMAN CRAW • LOUIS DORFSMAN  
MORTON GOLDSHOLL • JEROME GOULD • DAN E. SMITH





**Investigate  
before you  
invest!**



THE 29 3/4 ROLLER LETTERPRESS  
Sheet size 22 x 28" • Speeds up to 4500

\* 3 ROLLER DISTRIBUTION \* SHEET TRANSFER MECHANISM \* DEXTER STREAM FEEDING

Investigate these and the many other features that make this high-speed automatic letterpress the most profitable press in its size range. Invest in equipment that you know will pay continuing dividends in fine printing over years of constant operation.

**The Miehle**

PRINTING PRESS & MANUFACTURING CO.  
Chicago 8, Illinois

*The Miehle—Leader among  
the world's manufacturers of  
fine printing equipment.*



whitest  
brightest  
most opaque \*

25% COTTON  
Fox River BOND

and you can **prove** it

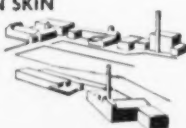
# with the Fox River eye test kit

Show your customers and prospects (and yourself!) how much better their letterheads and envelopes will look when YOU print them on Fox River Bond. The Eye Test Kit lets you make the forceful, convenient demonstration which proves that Fox River paper, like your printing, is the **FINEST!**

*Where your printing calls for other grades, remember these complementary papers:*

FOX RIVER OPAQUE • FOX RIVER LEDGER  
FOX RIVER ONION SKIN • FOX RIVER OPAQUE ONION SKIN

FOX RIVER PAPER CORPORATION Appleton, Wisconsin



If you have misplaced, or did not receive your Eye Test Kit . . . call your Fox River merchant, or write to the mill.



It costs no more to

make a better impression



...when you run  
**CONSOLITH  
OPAQUE**

...the coated offset at  
uncoated paper prices

CONSOLITH OPAQUE is an entirely new and different kind of offset paper—a fully mineral-coated sheet at uncoated paper cost.

In all weights, CONSOLITH OPAQUE provides unusual opacity, body strength and bulk. Its unique matte finish is remarkably free from "two-sidedness" that causes annoying makeready problems. Half-tones and line copy, color and black-and-white, all print with equal sharpness of detail and contrast. On the press, its outstanding dimensional stability has established an enviable record for smooth, trouble-free performance on long runs at high speed.

All this, combined with the brighter appearance and quality "feel" only a fully mineral-coated sheet can offer, explains why CONSOLITH OPAQUE is being used to competitive advantage by many leading shops throughout the country.

Ask your Consolidated merchant for free trial sheets. He's the only one who has them. Compare cost, performance and results with both coated and uncoated papers. You'll find it costs no more to make *better* impressions on Consolidated's CONSOLITH OPAQUE.

**Consolidated**

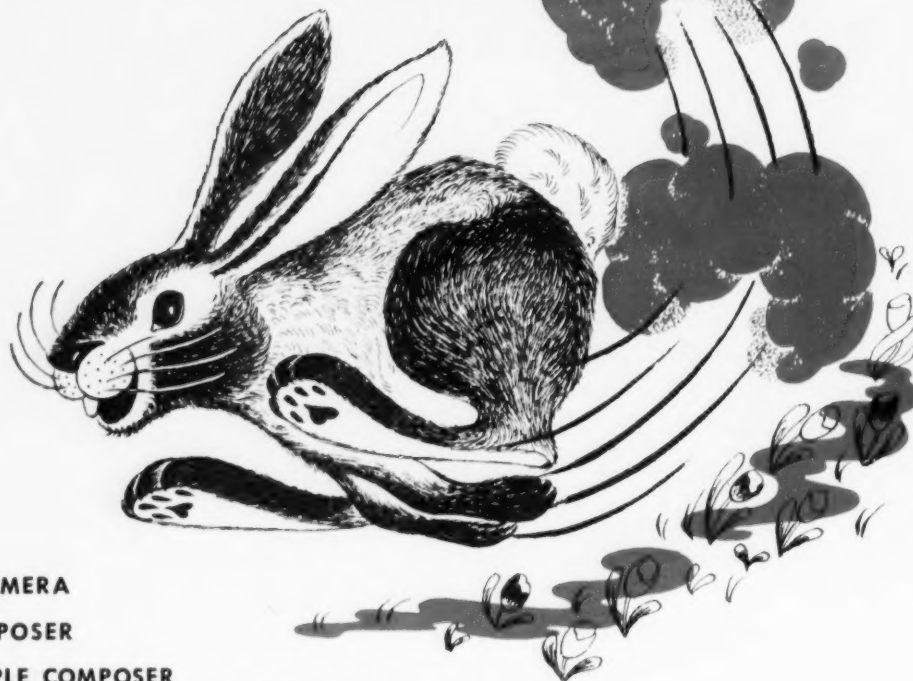
enamel  
printing  
papers

production gloss • modern gloss • flash gloss  
productolith • consolith gloss • consolith opaque

CONSOLIDATED WATER POWER & PAPER CO. Sales Offices: • 138 S. La Salle St., Chicago 3, Ill.

# **24 HOUR**

## **OFFSET PLATE SERVICE**



48" PROCESS CAMERA  
76" PHOTO COMPOSER  
20" x 24" MULTIPLE COMPOSER  
PRODUCTION PRESS PROOFING

## **PROCESS COLOR PLATE COMPANY**

531 SO. JEFFERSON ST., CHICAGO 7, ILL., PHONE WEBster 9-0522  
NIGHT PHONE WEBster 9-0526



*Plan for*



*quality*

*Electric hand so delicate it can lift an egg, so powerful it can lift tons. Courtesy of General Electric Co.*

Just as the delicacy and power of a gigantic mechanism depend upon the perfection of its individual molecules, the quality of your halftone printing will depend upon the ability of the surface of the paper to print the finest dots microscopically clean. That is why quality printing by either letterpress or offset is produced most surely on *coated* papers—notably Cantine's.

## *Cantine's Coated Papers*

THE MARTIN CANTINE COMPANY, *Saugerties, N. Y.*

*Specialists in Coated Papers Since 1888*

*Branches: NEW YORK and CHICAGO (In Los Angeles and San Francisco: Wylie & Davis)*

### LETTERPRESS

Hi-Arts  
Ashokan  
M-C Folding  
*Book and Cover*  
Zena  
Catskill  
Velvetone  
Softone  
Esopus Tints  
Esopus Postcard

### OFFSET-LITHO

Hi-Arts Litho C.1S.  
Zenagloss Offset C.2S.  
*Book and Cover*  
Lithogloss C.1S.  
Catskill Litho C.1S.  
Catskill Offset C.2S.  
Esopus Postcard C.2S.  
Esopus Tints

## WHAT IS "RULE No. 1"?

"Call in a good printer and make him a member of your planning and creative team right away!" (Shown at the right) — that's "RULE No. 1."

It is the essence of our month-to-month message addressed to your customers and prospects.

We hope it will create business for you, better business than ever before.

Look for it in THE SATURDAY EVENING POST for February 12, U. S. NEWS & WORLD REPORT for February 11 and BUSINESS WEEK for February 12.

S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.

BETTER PAPER — BETTER PRINTING

REG. U.S. PAT. OFF.



*Printing Papers*

for Letterpress Printing, Lithography, Book Publishing, Magazine Publishing, Converting.



## Fiction may be fun but not for YOUR business

It isn't easy for anyone to describe with accuracy the precise size and weight of the fish he caught.

Likewise it isn't easy for many to stick to the facts when talking to others about your product or company. Some are inclined to go to the point of disbelief, to minimize or belittle.

Why do people act so? Why do people act so many of them don't.

### Give Your Prospects

People must have the truth about your company. The full story, complete with details, in order to sell to others about the business.

When facts are recognized, those who speak to others about your product need never miss the merits for lack of information.

Printed pieces such as booklets, brochures, bulletins, broadsides, folders, reports, catalogs can help you achieve the kind of reputation you are striving for, on an extensive scale — and this advantage can be reflected in a more favorable competitive position for your product and your company.

### Your Ally — A Good Printer

Once the need for persuasive printed pieces becomes apparent, put RULE No. 1 in effect immediately.

RULE No. 1 is this: *Call in a good printer and make him a member of your planning and creative team right away!* Only then can he contribute from his experience and skill most effectively — and save you wear and tear and money.

He will probably print your selling literature on Warren's Standard Printing Paper. He wants to deliver a tiptop job that Warren paper.

*Printing Papers*



Some of the forms of literature, printed on WARREN'S STANDARD PRINTING PAPERS, that are aiding industry

# How to increase quality and profits in 1955

*— There is an Ideal Roller Plan for you*



**IDEAL  
PLAN No. 1**



**IDEAL  
PLAN No. 2**



**IDEAL  
PLAN No. 3**



If your customers demand and pay for the highest quality multiple color work; if you must match ticklish progressives, reproduce tints and tones with unsullied linseed base inks—use IDEAL MASTERLITH vulcanized oil rollers throughout your press.

It takes craftsmen to handle these rollers whose fine textures are the acknowledged aristocrats of the lithographic field.

Exhaustive tests and years of usage by the best lithographers in the country have proved them to be unsurpassed for color transference and steadfastness of tone. They control water better than any other lithographic roller.



If your customers want excellent heavy color work fast and if you must produce it quickly hour after hour, use Ideal GRAYTONE synthetic rollers in all positions except the last 2 forms over the plate. Use Ideal MASTERLITH rollers in those two form positions to keep the plates clean and avoid halos and hickeys. With this combination, you can get speed and color at the cost of only a little extra care in handling the MASTERLITH rollers during the installation and during shut-downs for lunch.



This is the plan that permits you to deliver excellent quality at the highest speeds your presses will travel. Use Ideal's sensational new GRAYTONE rollers throughout the press. They are especially suitable for heavy production runs and in those pressrooms where all of the men may not be skilled lithographers. These rollers are tough and are made to handle quick set inks so necessary in high speed runs. Use Ideal GRAYTONE rollers. The color aids you in seeing that they are kept clean so that inks come out sparkling and clear.

*Only by using one of the above recommendations can you get the most out of your equipment, keep your costs low and deliver the kind of work your customers want. Rollers are the heart of your press. Without good rollers ink doesn't flow. Modernize your press room in order to increase both your quality and profit in 1955.*

## IDEAL ROLLER & MANUFACTURING CO.

Huntington Park, Calif.

Chicago 8, Illinois

Long Island City 1, N.Y.

This is the Hammermill Bond advertisement in: THE SATURDAY EVENING POST, January 29—TIME, January 17—BUSINESS WEEK, January 22



You sell  
more printing  
when you use  
THE FAME OF  
THE NAME  
of Hammermill  
papers

for example:

**HAMMERMILL  
BOND**

Forty-three years of national advertising have given Hammermill Bond the greatest acceptance, the widest use of any watermarked bond paper. This makes it easier to sell printing on any Hammermill paper. In the case of Hammermill Bond, for instance, the long established acceptance of the Hammermill name gives added appeal to these other qualities:

**First, it prints better.** Printers know from long experience they can rely on Hammermill Bond for uniform quality and fine pressroom perform-

ance. Now, they say it prints better than ever before.

**Second, it types better.** That pleases your customers because its smooth typing and writing surface makes it easier to turn out neater, more readable letters. And corrections are practically invisible on Hammermill Bond's easy-to-read surface.

**Third, it looks better.** Easy to see for yourself why so many business executives say so. That's because Hammermill Bond's brilliant blue-white gives even routine correspond-

ence added prestige and readability.

Recommend Hammermill Bond for letterheads and office forms. Your customers will like the results!

**Are you letting this shield help you?** Hammermill consumer advertising tells businessmen they can obtain printing on Hammermill papers wherever they see the shield of the Hammermill Guild of Printers. Why not let this advertising work harder for you by displaying the Hammermill Guild shield.



...yet **HAMMERMILL  
BOND** costs no more

HAMMERMILL PAPER COMPANY, EAST LAKE RD., ERIE 6, PA.





# NEWSLETTER

## Postal Rates Going Up; Will Direct Mail Suffer?

More money for postal workers requested by Postmaster General Summerfield. 4c letter mail urged by President Eisenhower. Congress will probably keep it at 3c. Rates on circulars, magazines, newspapers will probably go up. Effect: Raise costs and prices for such matter . . . increase competition from TV, radio, other media.

## Contact Congressman To Revive Patron Mail

Every printer will lose—directly or indirectly—when Post Office abandons patron mail (called "junk" mail by competing newspapers) March 31. As size of printing volume pie is reduced, individual slices must be smaller. Write or wire your Congressman—demand public hearings. Do same thing with Postmaster General Summerfield in Washington. Urge delay until Congress has time to examine issue. Emphasize personal business loss and work incom-pleted by deadline.

## Can Printers Guarantee Annual Wages to Workers?

Guaranteed annual wages for auto industry coming, maybe not too far away in printing, allied trades (see Inland Printer, January, p.38). Matter now so important that special conference has just been called for Hotel Roosevelt, New York, March 10-11, by Society for Advancement of Management. First companies hit will resist but unions will probably get toehold anyhow. Other fringe benefits in offering, too . . . pensions, even private unemployment pay.

## Printing Wages, Hours Highest in All Industry

Average hourly and weekly wages are higher for printing, publishing, allied industries than any other major industry. U.S. Labor Dept. reports (Nov.1954) average hourly earnings were \$2.29, weekly earnings \$88.39. Average weekly hours worked: 38.6. For all other manufacturing: hourly, \$1.82; weekly, \$72.98; hours worked, 40.1.

## New SBA Leaflet Helps Printers on Records

Small printers don't need many records. Small Business Administration has out new leaflet to show you how to cut volume of records, still have what's required. Ask SBA field office or write SBA, 811 Vermont Ave., N.W., Washington 25. Request "Records Management in Small Stores." It's free.

## Miller Adds German M.A.N. Offset Presses

Miller Printing Machinery, Pittsburgh, has just added German M.A.N. offset presses in 30x42, 36x48 (1-to 5-color), 40x56 (2- to 5-color), to its 22x34 E.B.CO press line. Coming in March: 22x34 2-color Perfector Press & M.A.N. letterpress cylinder 14x20%.

# NEWSLETTER

(Continued)

## Paper Industry Mergers To Get Slap From FTC

Recent mergers in paper industry due for slap from Federal Trade Commission. Same in metals. Government will stop buying nickel so fast, leave more for industry. Slow-down on lead-zinc buying if combined price hits 28c. Tin (used in type metal) up on account of Formosa, will level off.

## Commercial Printing's Hourly Wages Up 2.3%

Commercial printing's average hourly earnings in 1954 were up 2.3% compared with 1953 (Jan.-Oct.), PIA Union Employers Section reports. Average weekly hours down 2%, employment down 0.2%, production down 1.6%. Cost of living down 0.3%.

## Simpler Records Needed Now for Office Help

Employers may now keep simpler records for office help. Wage-Hour Adm. W.R. McComb reminds employers they need not keep records of starting and stopping time of office workers with fixed daily-weekly hours if certain conditions are met. For more information, contact nearest U.S. Dept. Labor Wage-Hour office.

## Los Angeles Printers Do Better in '54 Than '53

Los Angeles printers sold more printing last year than in 1953. Only bad month was July, below same month in 1953. Quick recovery in August.

## BULK RATE New Term For Permit Mailings

BULK RATE is new term to print on permit mailings (except for nonprofit institutions). Takes place of old Section 34.66 PL&R. Many printers don't like it, think it cheapens third-class mail. Write or wire your protest to Arthur Summerfield, Postmaster General, Washington 25.

## Minimum Wage May Go Up to 90¢ per Hour

Higher minimum wage may be voted by new Congress. Now 75c, may go to 90c. Tough battle for Eisenhower to get it. Effect: Raise your lower-bracket employees' pay.

## Printers & Lithographers Spent \$84 Million in 1953

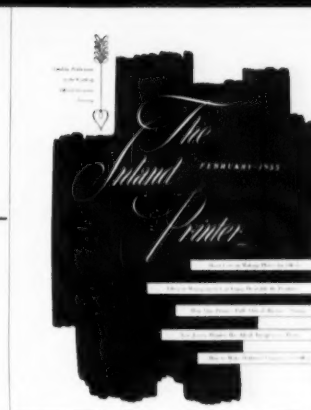
Commercial printers and lithographers spent nearly \$84 million on new plants and equipment in 1953 compared with \$84½ million in 1952, \$78 million in 1947. 1953 Annual Survey of Manufacturers (U.S. Commerce Dept.) shows \$14 million for new buildings and additions, almost \$70 million for new machinery and equipment in 1953 against \$18 million for buildings, \$60 million for new equipment in 1947.

## Turn in Your Census Blanks Soon As Possible

New Census of Business and Manufacturers will be taken this year. You should have blanks for your business. Fill out and return as soon as possible. That's only way to get up-to-date figures (last census: 1947) on commercial printing industry.

## Credit Tougher to Get

It's getting harder to borrow money. Still plenty of credit but it's a little costlier than past 6 months.



## Short Cuts in OFFSET PLATEMAKING

- Lithographic Technical Foundation suggestions for quality platemaking
- Here are steps you can cut to reduce costs, and some you can't cut
- Halftone vignettes are tough to make; follow these time-saving ideas

★ Technical advancements in recent years in lithographic printing have been almost revolutionary. With the Lithographic Technical Foundation's platemaking developments—surface treatments, cellulose gum etch, the Sensitivity Guide, non-blinding lacquer, and improved application techniques—you can now make and use surface plates for the finest quality printing. Modern surface plates, with their consistent, dependable performance and ease of handling on the press, would astonish an old-timer.

Along with these technical advancements, the amount of printing done by lithography has increased tremendously. The number of suppliers has also increased. Each offers old products, improved new products, and alternate materials and methods.

### Don't Short-Cut Wrong Step

Now, in some plants, the runs are not too long and many plates have to be made. The platemaker is asked to take short cuts—to reduce his platemaking time. In the tangle of the new and the old methods and materials—the claims and counter-claims that often conflict—a platemaker has a tough job when he attempts to take short cuts. When he does it, he frequently carries out an operation that is not par-

ticularly important, and omits a step that is vital. This article is an attempt to help him, to keep him from short-cutting the wrong step.

The Lithographic Technical Foundation has always confined its platemaking recommendations to ways of making the best possible plate. There are three main reasons for this. The first is that nobody can guarantee that a plate made one way will run for 5,000 impressions, and that if you do something else to it, it will run 50,000. The life of a plate depends too much on how it is handled on the press, the skill and knowledge of the pressman, and the condition of the press itself.

Secondly, it's difficult for anyone to rate the importance of the different steps in platemaking. It's hard because they all tie together and affect each other. For instance, you'll find a platemaker who swears by pre-etching, says he can't make a decent albumin plate without pre-etching. Now, this *could* be true. But, if you question him further, you'll probably find that he also does things that make his plate hard to develop, like using a coating thickness that is always a little too thin. Even though pre-etching usually doesn't offer much if the plate is made incorrectly, it compensates for the platemaker's other errors in this case. So, in any evaluation of platemaking steps, we have to assume that each step is done correctly.

The last reason is the most important. Briefly, it is simply that the platemaker's job is to make plates that print with the least trouble. Whenever he short-cuts, he gambles on how well the plate will print.

The gamble may look attractive because of the number of times that he can get away with it. Over a period of time,

however, short-cuts in platemaking usually cost a lot more than they save. It only takes a couple of makeovers or a few hours of slow running trying to coax a touchy plate to lose all the "savings" from many, many other short-cut plates.

LTF's work has shown that with a few more minutes in platemaking, you can always make plates that are consistently good. And, since these few extra minutes can save expensive hours in the pressroom, short-cutting in platemaking is a false economy. We urge you to avoid it whenever you can.

LTF offers the following information only as a guide when it is absolutely essential to cut time on a particular job.

### Watch Order of Importance

All the steps required to produce the best possible surface plates are listed below in two columns. The column on the left shows them in the order that you would follow in making the plate. The column on the right lists these same steps in the order of their importance.

If it is *essential* that you skip any steps, omit them starting from the bottom of the right-hand column. Only under very rare conditions is it ever O.K. to omit any step that is part of the basic plate. *Under NO condition should you ever omit the post-treatment!* It takes only two minutes, yet it corrects for residual coating, the basic fault that has given surface plates a black eye for many years.

Sometimes, if the run is very short (three or four hundred sheets, for example), you can gum the plates after the post-treatment and omit the etch. If the plate is to go to press immediately, warm it in the whirler, under a heat lamp, or

### Newsletter New Feature

To keep you up to date on the latest happenings in the Graphic Arts World, *The Inland Printer* begins this month a new feature called "Newsletter." Compiled just two days before IP's mail date, it will be type-set and printed just in time to catch the bindery run. Watch for it and keep yourself informed!

## Evaluation of Steps Surface Plates on Zinc

### Complete Procedure

#### Steps Listed in Order of Making the Plate

Counter-etch  
Pre-treatment  
Coat and expose  
Apply non-blinding lacquer  
Apply developing ink  
Develop  
Ammonia Rinse  
Post-treatment  
Powder  
Etch  
Apply second etch  
Gum  
Asphaltum

### Platemaking Steps

#### Short Cutters—Omit Numbered Steps only—Highest Numbers First

Counter-etch  
Coat and expose  
Developing ink  
Develop  
Post-treatment  
Etch<sup>1</sup>  
Gum  
1. Apply non-blinding lacquer  
2. Second etch<sup>2</sup>  
3. Asphaltum  
4. Ammonia rinse<sup>4</sup>  
5. Powder  
6. Pre-treatment<sup>3</sup>

Basic  
Plate

<sup>1</sup>In all cases, and with all gum etches, the etch must be dried down.

<sup>2</sup>Second etch is usually not necessary on plates smaller than 35 x 45 inches.

<sup>3</sup>Pre-treatments like pre-etch or pre-Cronak are usually done to make it easier to develop the plate. Ordinarily, they are needed only under extremely bad conditions of high humidity and high temperature or with certain brands of casein coatings. In practically all cases, you can avoid difficult development by using a little thicker coating on the plate.

<sup>4</sup>The ammonia rinse is an essential step in making the basic plate with soybean, casein, and certain modified casein coatings.

before an arc lamp for a few minutes first.

If you are testing new procedures in making plates, LTF suggests that you add steps in the order in which they are listed in the right-hand column. Don't try more than one new thing at a time.

Once you get a new step into satisfactory operation and know what it will do and won't do, then try the next new addi-

tion. If you start more than one new step and run into some kind of trouble, it's very hard to know what caused it. If this happens, a natural tendency is to throw out everything new, and you stay in the same old rut. So, make haste slowly. Don't try to do everything at once. Never omit any step listed as part of the basic plate except as noted above.

## How to Make Quality Halftone Vignettes

Halftone vignettes for labels, letterheads, and novelty effects are often difficult to produce. It is hard to make good ones that have an even fall-off in tone value. Most vignettes are made from artist's copy. The quality of the final halftone depends on the quality of the art work. And, it is tough to paint or air-brush a tone that has a completely uniform fall-off.

The Lithographic Technical Foundation developed some time ago a continuous (stepless) halftone gray scale that is useful in tone reproduction studies. A number of lithographers became interested in the technique of producing them with the idea of adapting the method to make vignettes.

This article will cover two methods of producing continuous halftone gray scales or vignetted tint blocks that were developed at the LTF laboratory.

### Gray Scales

The set-up to make gray scales or continuous vignetted tint blocks is simple. The main components are a pinhole light source, a contact screen, some method of holding the screen and film in intimate contact during the exposure, and some device to support the light source.

For the light source, LTF modified a common darkroom safelight housing. As shown in Figure 1, the filter was removed and was replaced with a pinhole lens device. The lens mount is a piece of 1/8" thick hardboard like Masonite. A circle of this material is cut to fit the housing and a three-inch diameter hole is cut in its center.

The pinhole lens was made in thin metal. LTF used a piece of an old presensitized aluminum plate that was .005-inch thick. Any thin, rigid metal or even stiff hard paper will work.

The pinhole that you make in the metal can't be too small and can't be too big. If it is too large, the image it forms will be blurred. If it is too small, undesirable diffraction patterns will result. The size of the hole should be between .02- and .04-inch in diameter. (A number 60 drill will make a .04-inch hole and a number 76 jeweler's drill will make a .02-inch hole.) Remove any burrs with fine emery paper and paint the metal on both sides with dull black paint.

A pinhole lens in this size range will not distort the light rays. Also, it will cover a very wide field of about 125°. (A good wide angle lens will cover a field of only 75° to 90°.)

The next step is to cement or fasten the metal over the hole cut in the hardboard. Then place a small piece of opal glass over the hole to even out the light field. When you put a #1 photo flood bulb in the light socket and install the pin-hole lens assembly, your light source is complete.

The next requirement is some way to hold the film and the contact screen. LTF used the vacuum back on their camera which swings down parallel with the floor. To keep the vacuum lines from showing through the film, a piece of thin metal (old presensitized plate) was used as a backing sheet. The size of the backing plate depends on the size of the film. The plate should be about 1/2-inch smaller than the film in each dimension. A single vacuum slot on each side of the film not covered by the backing plate will provide plenty of vacuum to hold the contact screen, film, and plate in position.

The final requirement is some sort of support for the light. At LTF, an ordinary laboratory stand and a couple of clamps were used. Anything will work as long as it will hold the light at a right angle to the film and permits the lamp to be adjusted to different heights above the film (from 1/2 to 12 inches).

With this equipment, you're ready to make vignettes.

### Gray Scales, Circular Vignettes

The vignettes produced with this equipment will have the form of circles. To get a gray scale, you merely cut a strip out of the circle from the outside edge to the center.

The size of the circle or the length of the scale will depend, of course, on the distance of the light source from the film. Exposure times vary with this distance.

For example, using process ortho film and with the light 1/2-inch above it, LTF found that the exposure will be about 3 seconds. This will produce a halftoned vignette that goes from a 95 per cent dot to a 5 per cent dot in about 1 1/2 inches. If you raise the light 7 1/2 inches above the film, the required exposure will increase to about 6 1/2 minutes and the length of the vignette will be close to 13 inches.



The best way to figure the exposure time for a particular job is to make a test and then compute exposures for different light-to-film distances using the inverse square law. For example, if the correct exposure for a 2-inch distance is 15 seconds, the exposure for a 4-inch distance will be one minute (2 squared or  $4 \times 15$  seconds). For a 6-inch distance, (three times the original 2-inch distance) the exposure will be 2 minutes 15 seconds (3 squared or  $9 \times 15$  seconds).

The chart below will give you an approximation of the length of vignettes produced by different light-to-film distances and the exposure required.

Lamp-Film Distance In Inches	Exposure Seconds, # 1 Photo Flood	Vignette Length in Inches
1½	3	1½
1½	18	3
2½	45	4½
3½	85	6
4½	141	8
5½	210	10
6½	294	12
7½	391	13

All of the vignettes made at LTF were developed for 2 minutes and 45 seconds at 68° F. in process film developer.

### Making Rectangular Vignettes

You can make rectangular vignettes by using a different light source. You will need a fine slit-type aperture instead of a pinhole. LTF made a satisfactory light source from a 15-watt fluorescent desk lamp. The slit-type "lens" that was used was made from a piece of exposed and developed process film. This piece of opaque film should be about two inches larger in each dimension than the size of the reflector of the fluorescent lamp. The slit or aperture was made with a very fine etching needle. All you do is scribe a fine clear line in the emulsion the length of the fluorescent tube.

The film is then fastened to the lamp reflector with tape. Position the slit over the center of the tube. Make sure that you exclude all stray light from the lamp. All of the light leaving the lamp must come through the slit.

The procedure of making the vignettes is the same as previously described. Exposure times, however, are different. LTF found that you get a vignette about 1 inch wide with a light-to-film distance of 1½ inches and a 30-second exposure. The vignette produced with a 9½-inch light-

to-film distance and a 10-minute exposure is about 11 inches long.

The chart that follows will give an approximation of the light-to-film distances and exposures required for various width vignettes.

Lamp-Film Distance In Inches	Exposure Sec. (15 W. Fluor. Tube)	Vignette Length In Inches
1½	30	1
2½	60	2½
3½	90	4
4½	132	5
5½	197	6
6½	275	7
7½	366	8
8½	470	9
9½	588	10

This method should be used to make rectangular, vignetted tint blocks. Also, it is probably better than the pinhole method to make gray scales. Strips cut from the rectangular vignette will not have the circular effect produced by the round pinhole.

### Other Variations in Method

LTF also checked the effect of other shapes of apertures: squares, rectangles, stars, ovals, etc. These don't seem to offer much. The final vignettes always approximated circular and straightline patterns.

You can change the length of the vignettes by using yellow or blue filters, or an orange instead of a magenta contact screen.

Also, on some of the short vignettes, the tone values in the 40 to 60 per cent range appear to break sharply and look like lines in a target. These can be blended by a fast on-off flash exposure.

### Half-toning With Glass Screen

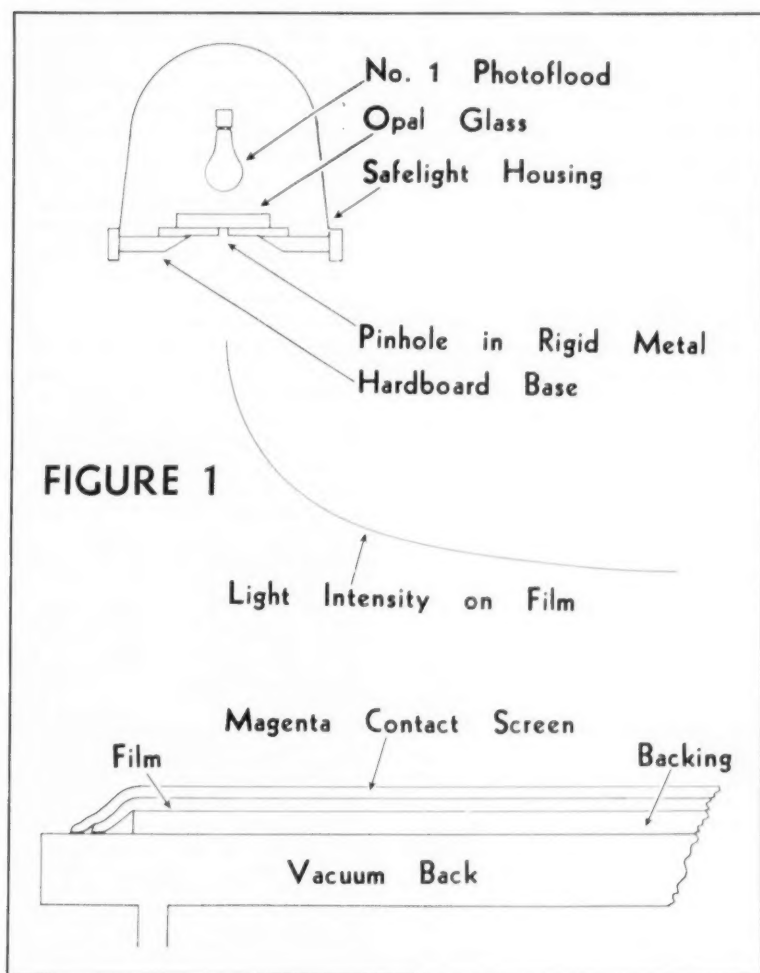
If you don't have a contact screen, you can still use this method to produce a vignette with an even fall-off. In this case, use the same set-up without the contact screen. This will produce a continuous tone vignette. You then use this as copy and make a halftone of it with the glass screen in the camera in the usual way. Your exposure for continuous tone vignettes naturally will be considerably shorter than those when using the contact screen.

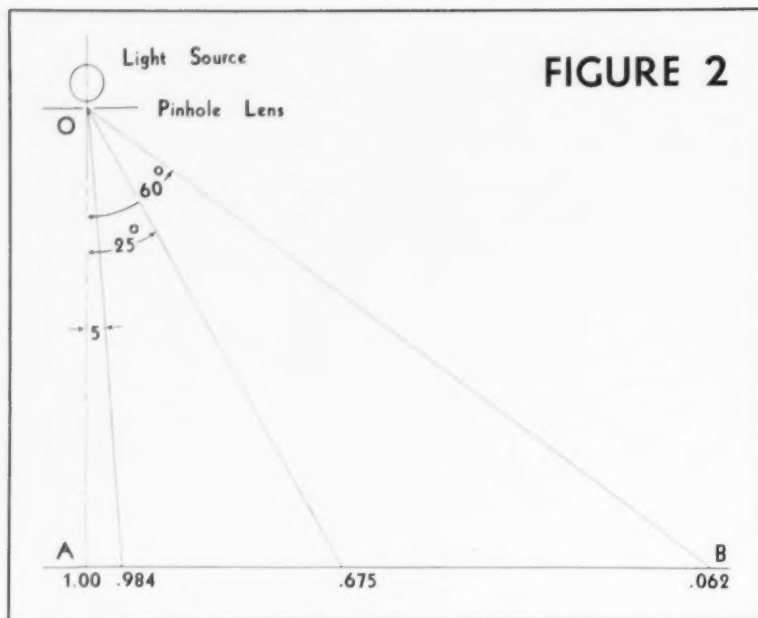
### Why Equipment Works

Figure 2 shows the principle behind this method of making vignettes. It depends on the fall-off of light intensity as the rays get farther and farther from the vertical. (Figure 2 appears on page 40.)

For the most part, the decrease in light intensity at point B compared with point A is due to the operation of the well-known law of inverse squares. (The intensity of light is inversely proportional to the square of the distance from the source.) This is particularly true of the rays that are closest to perpendicular.

As you get farther and farther away from the perpendicular, other factors get into the picture. At wide angles, these





factors decrease the effective light even more than the effect of inverse squares. (To compute their effect, it is necessary to use the cosine law.)

One of the factors is that the image of the circular pinhole when it is projected at an angle becomes an ellipse. The area of this ellipse (when compared to the area of the image of the pinhole on the perpendicular) becomes smaller and smaller the farther it gets from the perpendicular. Another effect that has to be considered is that the effective intensity of a ray of light striking the film at an angle is less than that of a perpendicular ray because it tends to be reflected off the surface of the film. These are not all of the factors involved, but they are the most important ones.

The following chart will give you an idea of how the light falls off:

Angle Away From Vertical	Relative Light Intensity in Foot-Candles	% Light Lost
0°	1.000	—
5°	.984	2.6
10°	.941	5.9
15°	.870	13.0
20°	.780	22.0
25°	.675	32.5
40°	.344	65.6
60°	.062	93.8

#### Vignettes of Irregular Shapes

The production of halftone vignettes of irregular shapes like buildings, heads, logotypes, machinery, etc., by photographic methods is not too practical.

After many experiments using silhouettes and both pin-point and broad light sources, LTF was finally able to produce some vignettes that might be considered "fair." However, the procedure required six steps and four pieces of film. Hard edges showed where the vignette joined the halftone, and the vignettes themselves

had to have minimum lengths of 2 to 3 inches.

For these reasons, LTF still believes that the most practical way to do this type of work is on the original art.

#### Trouble From Dark Reaction

Of all the variables that affect platemaking, dark reaction is one of the most serious and yet most tricky. It seems to pop up and give trouble when it's least expected. Then, when we expect trouble, it doesn't come. Naturally, this has resulted in confusion and even disbelief of things that LTF has reported about it. This article from LTF will attempt to organize the facts about dark reaction and give you a clearer picture as to when it may be troublesome.

Dark reaction affects all bichromated coatings. It is a "self-hardening" that starts as soon as the plate is coated. If the plate stands long enough, the coating will eventually harden completely. You won't be able to develop or dissolve it even though it is never exposed to light.

Too much dark reaction is the cause of many of the common troubles with plates. It affects the coating on both the image and non-image areas. It makes for surface plates that are hard to develop and hard to desensitize, plates that will scum on the press if not carefully post-treated. On deep-etch plates, too much dark reaction hardens the coating in the image areas. This hardened gum on the image makes for difficult development. If it remains on the image after the plate is developed and deep-etched, the plate will eventually go blind. This will happen even if non-blinding lacquers are used.

In past reports, LTF has pointed out that dark reaction is speeded up by:

- (1) High temperature

- (2) High relative humidity
- (3) Low pH of the coating

The confusion arises, for example, when an experienced platemaker says that you don't have to be concerned about high temperature. He'll then tell about times when the temperature was around 85° F. and when he developed plates that had been on the photocomposing machine for two days with no trouble. This is one of several typical disagreements. They are often difficult to settle because everybody can be right.

Here is the important fact about dark reaction that is not generally understood. The speed with which dark reaction affects a coated plate is the product (not the sum) of the factors that affect it. You have to consider all three factors in each particular case. And, you have to think of the factors as "multipliers" that produce the final net dark reaction rate.

In practical, day-to-day platemaking, dark reaction will start to cause trouble only when you have a combination of (1) a coating pH value below 6.0, (2) a temperature above 70° F., and (3) an RH above 50 per cent. Since the effect of each of the factors is a "multiplier," the actual dark reaction rate is determined mainly by the factors giving the lowest rate. So, if any one of the factors is not in the "trouble" range, that is if the pH is above 6.0, or if the temperature is below 70° F., or if the RH is below 50 per cent, then the net dark reaction rate will be low and you probably won't have any serious difficulty.

For example, you don't have much trouble from dark reaction in the winter even if room temperature is high, and the coating pH may be low because the RH is usually well below 50 per cent. (This was the case with the platemaker that we mentioned before.) Again, we can store coated plates in a refrigerator even though the pH is low and the RH is high, because the temperature is low. Or, consider a bottled coating solution. Here you have a solution: you couldn't get the RH any higher. It is stored at room temperature which is usually above 70° F. Yet the solution has a shelf life of many months because it contains enough ammonia to raise its pH well above 6.0.

This should help to explain cases in plants that seem to contradict what LTF has said about relative humidity, pH, and temperature when all three are not considered together. In research, the aim is to try to find the effect of each variable separately and then in combination with the other variables. Once this information is available, you can then predict the effect of any given set of the variables. Briefly, it means that you have to examine all the factors in any given case to get a right answer because the potential bad effect of one variable is frequently counter-balanced by the favorable effect of some other variable.

# New Phototypesetter for Chinese Is Perfected at Yale University

- Method eliminates cumbersome system for setting in metal type
- Camera weighing less than 100 pounds will speed photo-offset

★ Some time ago, Chungshu Kwei, research associate in foreign area studies at Yale University, designed a Chinese character electrical typewriter which he planned to use for photo-offset printing his native language. He found, however, that the cost of manufacturing the typewriter would be too high, so he turned his inventive mind to a search for an inexpensive and simple method of reproducing a language whose printing is one of the world's most laborious tasks.

Mr. Kwei's objective was to provide a means for making low-cost printed material available to the millions of Chinese people. He saw the need for a machine that could become a formidable weapon in combatting propaganda distributed by the Chinese Communist government, which forced him into exile. What he finally came up with is a model of a machine based on the photo-offset principle, and weighing less than 100 pounds, a far cry from the six tons of lead required for six sizes of a single type face in traditional Chinese printing.

Basis of the Kwei device is a three-foot-high movable cylinder and a camera, both mounted on a frame. The lower half of the cylinder consists of an index of 10,000 Chinese characters. This index can be used readily by anyone who is familiar with the normal case arrangement of Chinese type, according to Mr. Kwei. The upper part of the cylinder is a negative replica of the index. When a character is selected from the index, the corresponding character on the cylinder's negative section is placed automatically in front of the camera lens for photographing.

Locating index characters is facilitated by a magnifying bar that locks the cylinder and assures alignment with the camera shutter. Foot pedal pressure actuates the process and operates the camera. Developed film can be cut into any desired length for making printing plates. The camera takes 100 feet of film, enough for approximately 1,500 characters, which would make about three book-size pages of Chinese text. A model of the machine will be sent to Hong Kong for testing by publishing houses.

The Yale researcher, who does much of his work in his home at 10 Norton St., New Haven, Conn., is now developing a new Chinese dictionary. Since Chinese characters generally consist of two or more basic words, finding words or characters in traditional Chinese dictionaries

is no easy task. For making his dictionary fairly easy to use, Mr. Kwei is using an arrangement of first-position basic words corresponding to the first syllables of English words.

Mr. Kwei at one time was legal counsel for the Central Bank of China. He came to this country three years ago. In 1946 he represented China in negotiating and concluding an agreement with the United States for the disposal of surplus property. He was formerly chief editorial writer of the *China Press*, and editor-in-chief of the *Hong Kong Standard*. His twin sons, Randolph C. C. and Thomas C. L., will become Yale sophomores next fall.



Chungshu Kwei, a research associate at Yale University, adjusts machine he invented for photocomposition of Chinese copy. Any of 10,000 characters, when selected from index on lower drum, is automatically photographed from upper drum negative. A foot pedal controls the process and actuates the camera. Developed film can be cut to size for making any kind of plate

## Index, Printing and Folding Bristols Are Not Difficult to Print If You Follow These Hints

By O. H. Runyon in Galley Proof of Graphic Arts Association of Illinois

Here are a few suggestions worth considering when printing index bristol, printing bristols and folding bristols:

Grain should run parallel with grippers when possible. Occasional paper stocks carry grain either way.

When cutting paper boards, use sharp knives to prevent burred edges.

When cutting uneven board stock, use sheet of linoleum on top.

Using sheet of heavy news between every ten sheets improves cutting when stock is very hard.

Better grades of printing (cylinder) bristols make satisfactory cover papers with good printing qualities. When so used, watch the grain.

To help prevent cutter lint or particles of coating accumulating on the form, brush edges before putting on the press.

Trim boards in small lots. Number of sheets depends on thickness. The thicker the board, the less number of sheets trimmed at one time.

Changes in atmospheric conditions cause expansion and contraction of fibers, resulting in wavy edges across the grain. If possible avoid printing until adjusted to surrounding atmosphere.

In offset printing, boards tend to stretch more as each successive color is printed—variation has been known to be as much as  $\frac{1}{16}$  of an inch. Season stock between printings, if possible. Additional tympan sheets have been used to maintain register.

When embossing boards, furnish your die maker with sample of board to be used—too deep a cut may cause trouble. Also furnish your ink maker with sample of board and advise whether hot or cold embossing will be used.

To prevent offsetting when printing bristols, a hard, deep makeready must be used. The right ink and careful handling has permitted a reasonable flow of ink.

To prove the quality of a good index bristol, erase with a knife, or tear the edge. If properly made for index purposes, the ink will not run when pen is used on torn part.

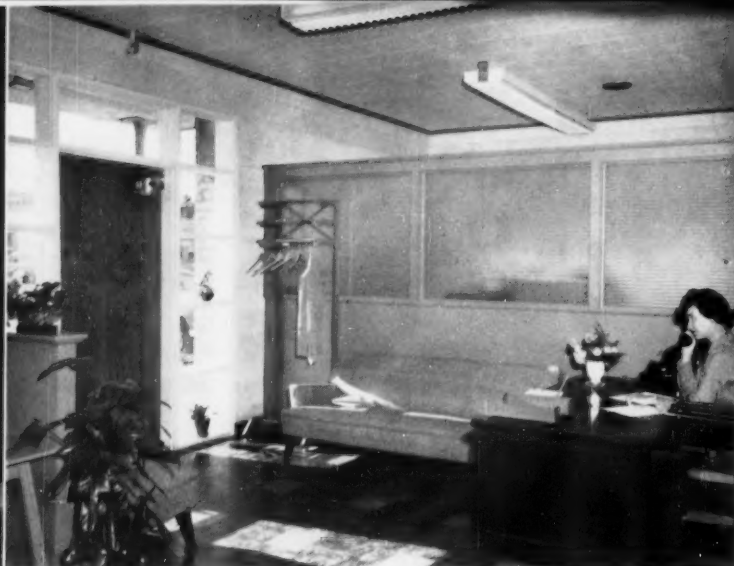
A bristol board is considered a sheet of paper from .006 of an inch up in thickness, made on Fourdrinier or cylinder.

If an index card is to be used for pen writing only, cut so the grain will run up and down with the card. Stiffer cards stand up better in the files. If for typewriter use, cut long way of card with grain running around the cylinder.

### Establish Carnegie Scholarship

A \$500 annual scholarship for a student in printing management at Carnegie Institute of Technology, Pittsburgh, has been established by Geffin, Dunn & Co., New York City. The scholarship is a memorial to William Edwin Rudge, founder of the company. Before his death in 1931, Mr. Rudge played an important role in raising the professional and artistic standards of commercial printing.





The new plant of John Cowan, on the outskirts of Bridgeton, N. J., is spotlighted at night as an attention-getter. Reception room is tastefully decorated

## New Jersey Printer Builds Ideal, Inexpensive Plant

- With only 20 employees, Cowan's plant has excellent floor plan
- Simplicity of building's design makes it both modern and functional

★ When the firm of C.O.W.A.N.-Printing and Advertising moved into its new plant at 75 Manheim Avenue, Bridgeton, New Jersey, it marked a great change for an outfit which had just "grew" like Topsy.

Founded in 1927 by John B. Cowan with his wife, Lottie, as chief compositor, the shop had gone along as a general job shop with a couple of hand presses. In 1937, after the deaths of both founders, the business was taken over by their son, John A. Cowan. Mr. Cowan was just beginning to get about after a year in bed battling arthritis, from which he was left with locked hips and stiff back. His wife, Mrs. Marion Cowan, provided the financial backing for the struggling firm by continuing her teaching position.

Within a few years, however, the business had grown to the point where she gave up her job and came into the company as outside "man," the position she still holds.

Through the years, the firm of C.O.-W.A.N grew steadily until today there is a force of twenty persons, including a full-time art director and a shop superintendent. Since Mr. Cowan had been a copywriter in the Philadelphia advertising agency of Geare-Marston and had taught advertising in Temple University Night School, it was only natural that the firm should develop in the field of advertising printing. In fact, it was not long before Mr. Cowan was operating a small advertising agency service in conjunction

with the printing plant. This combination of services has proved of great value to small-to-medium-sized advertisers in the area. Today, the C.O.W.A.N organization serves printing and advertising customers in the 3,000-square-mile area of southern New Jersey.

The company operates a Miller Simplex, two Miehle Verticals, two hand presses and a Multilith, with a well-equipped composing room and bindery. Its specialty is advertising literature in black and white and in full color.

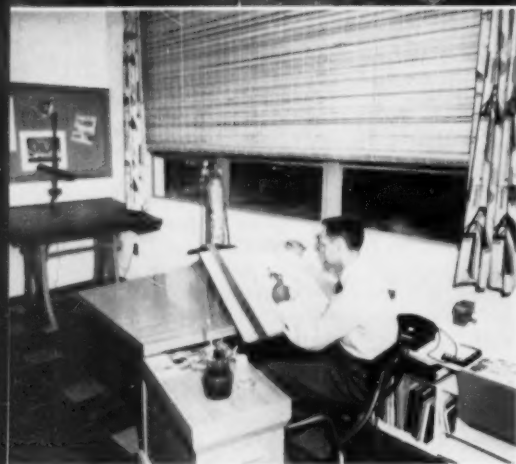
Now, this growth was accomplished in an overgrown dwelling. As need arose, rooms were added and enlarged, the second floor taken over, doors broken in to the other half the house.

About two years ago, the decision was reached that a new building was necessary. This was a problem, because, in a city like Bridgeton, there are very few small modern factory buildings available.

Mr. and Mrs. John Cowan in his private office



Cowan's general offices are adequately lighted, well furnished. Artist Ches Peterson has plenty of room for expansion. Daylight view of building shows simple, effective roof construction







Floor plan of new Cowan plant insures steady, efficient flow of work from front office to shipping platform. Architects provided plenty of needed aisle space

There are large plants and also many garages or stores, but few buildings of the 5,000 square feet C.O.W.A.N. needed.

So a young engineer, J. Herbert Fithian, Jr., was called in and he went to work. There followed long weeks and months when Art Director C. G. Peterson, Shop Superintendent Robert E. Markley, and Mr. and Mrs. Cowan spent many evenings studying blueprints.

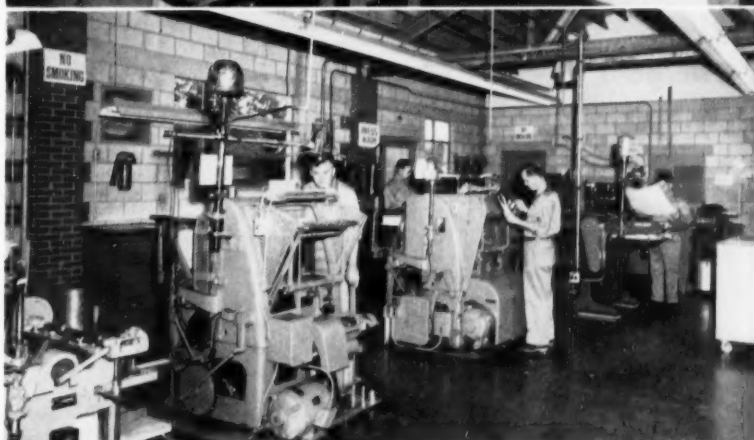
Finished design of the building is modern and functional. "Had to be," explains Ches Peterson, who made the architectural design. "The builders told us the curved roof is most economical to maintain. So rather than try to hide it with any gimmicks or facade, we worked it right into the basic design." Net result of all this planning is a model plant very unusual for an operation this size. Most small plants just "happen" but here is one as carefully engineered as the larger ones.

The building has a concrete slab floor with industrial linoleum in the plant and asphalt tile in offices. Walls are Waylite block, stuccoed. They are left unfinished in the workrooms and locker rooms, painted in the general offices and plastered in Mr. Cowan's office. The offices have acoustical tile ceilings.

Practically all electrical wiring, including all telephone wiring, is in conduits placed under the floor.

Heating is by forced air, filtered; hot water by electric heater.

The work room proper is 49x62 feet, clear span. The layout provides an efficient flow of work from composing room to pressroom to bindery and shipping.



Pressroom has Multilith, platemaking equipment, two Miehle Verticals, Miller Simplex, two hand presses. Bindery has Rosbach stitcher, Seybold cutter, Baum folder, and other necessary devices

# How One Printer Pulled Out Of Periodic Business Slumps

- Nobody enjoys slow periods, but they come anyway
- Try going through your standing forms for reprint ideas
- Here's a printer who did it successfully to get business

★ The printing business, particularly with a small printer, has a way of taking a "nose dive" every so often to the utter dismay of the proprietor. Job hooks are empty and the hired help sits around with nothing to do. Nobody enjoys these painful periods. The average workmen prefers to be at work and gets very restless when all he has to do is to punch the clock and wait for quitting time. They used to call them "summer slumps," but the fact that they are likely to come at any time during the year makes "any-old-time slump" a better term to use.

One small printer has found a way to pull his business out of such slumps—and it might work equally well in a larger shop. He discovered it by accident, but now he goes about it with full intent. It might be called a "salvage or sell" operation and here is how it is done.

With compositors and other composing room people idle, he determined to do a bit of cleaning up in the shop while the men were not busy. He decided to go through all racks and storage places and

check on all type and plates being held, and to kill all dead jobs in order to get type metal back into service, as well as to create badly needed space in the plant.

Not being busy himself, the proprietor decided to supervise the job personally. He set up a table and a chair near the foreman's desk in the composing room. Workmen were instructed to start in on the nearest standing jobs. They fell to it with a will as they were tired of walking around and stumbling over stacks of forms on boards behind cases or in the aisles. The place was busy once more.

Most of the jobs had samples with them, or at least a proof of page one. First step was to have this evidence of identity brought to him at the table. He examined each job carefully. Many were recognized immediately as "dead," no possibility of a reprint. So these were marked "kill." (Proofs marked "kill" were hung on a



Even steel shelving like above for job storage calls for frequent inspection for dead jobs or jobs that may be reprinted. Look over standing forms often; they'll always yield business ideas

special hook for reference later as to the disposition of the job.) The workmen soon had the display type back in the cases and the type slugs in a box bound for the melting pot.

The owner was aware that the cost of the time for this purpose was being fully recovered as he allowed for a certain percentage of non-chargeable time in his hour cost and budget plan. Then, too, he was getting valuable metal back in circulation. The metal tied up in standing jobs

Here's serviceable card used by the Parthenon Press in Nashville, Tennessee, for keeping up with standing type forms. Note complete information available

TITLE	No. Pages	Type <input type="checkbox"/> Wood <input type="checkbox"/>
FOR WHOM	Remarks	
Where Stored	Date Stored	
Reprinted—Job No.	Date	
Where Stored	Date Returned	
Reprinted—Job No.	Date	
Where Stored	Date Returned	
Reprinted—Job No.	Date	
Where Stored	Date Returned	
Reprinted		
Where Stored		
Ordered Killed Date	By Whom	

in even a small shop may be considerable, although the proprietor is seldom aware of it.

Then the sample of a standing job that called for something entirely different was brought to the table. It was one of a series of business forms reprinted periodically for a good customer. The rest of the series were immediately rounded up and fresh proofs were pulled; instructions were issued to hold the type.

A check-up in the office furnished information as to when each job had been last printed and the quantity ordered. Soon there were a dozen or more jobs on the table that appeared to be "ripe" for reprinting. Operation "salvage or sell" was almost feverishly under way. Two hours later, when most of the force that had been working on the storage project had other work to do, the number of jobs for which the boss had proofs had increased to 25, all analyzed as to probable need of reprinting, many with necessary revisions.

For example, there was a special kind of invoice used by one customer who had within the past few days opened a new branch in a nearby town and would need copies of this invoice and other forms,

with address and location changes, at once. In still another case, a customer's letterhead and office forms needed revising and redesigning badly before any reprinting was necessary.

The next morning, armed with his file of proofs and accompanying information, the printer set out to contact the customers involved. It proved to be the biggest day's business he had had in years, and he returned to the office with enough work to keep everybody busy for weeks.

One customer explained that he had planned to reprint stationery and business forms "after inventory." The printer met that delaying action by promising to hold his bill so that the customer could include them in the budget for the following year.

He returned to the office and reported that he was uniformly met with more cordiality than on his usual rounds. His approach to each customer was different from the usual routine call. He was prepared to talk about a specific job or jobs, and it was easy to get down to business. He was amazed to find that *he had actually made twice as many calls in the same time usually consumed by routine calls!*

It was a tonic to the printer's sales technique. It pleased the customers to know

that he was interested in their business and had demonstrated an attitude of helpfulness. It was a revealing experience for everyone involved.

A few weeks later work slackened again to where this printer and his workmen could once more attack the stored forms, and the results were again gratifying. The plan had become a definite part of his business operation.

Something else important developed later. Space in his shop formerly used for storing type forms became available for other purposes and the proprietor was able to cancel a contract for rented space in a local warehouse, used for storing surplus paper stock, that had been costing him \$50 a month! With the new system of keeping type cleared out, there was room in the plant for everything. In addition to the \$50 rent each month, cost of transporting the stock from the warehouse to the shop was also eliminated.

Many printers have systems of killing jobs as they come from the press without storing, but there is always the necessity for holding many of them in the interest of doing the job again. Some printers are able to collect a fee for holding type, but the majority do it free.

## Safety Controls for Printing Equipment Developed

A new safety control for electrical machinery, which is creating a great deal of interest in the National Safety Council and the Research and Engineering Council of the Graphic Arts Industry, has been reported by Harris-Seybold Company, Cleveland, Ohio, printing equipment manufacturer. Especially designed for printing equipment, the new device may have widespread application to other types of machinery that must be intermittently started and stopped.

The invention was a joint effort by the Harris-Seybold Company and Cutler-

Hammer, Inc. James J. Cochran of the Seybold (Dayton, Ohio) Division of Harris-Seybold and John R. Adriansen of Cutler-Hammer were the development engineers on the new safety device.

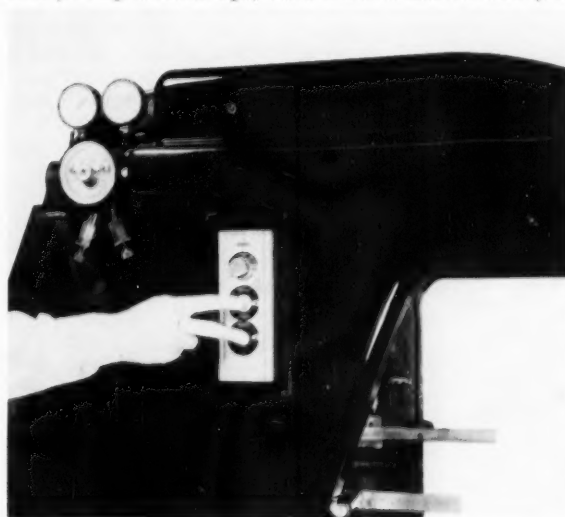
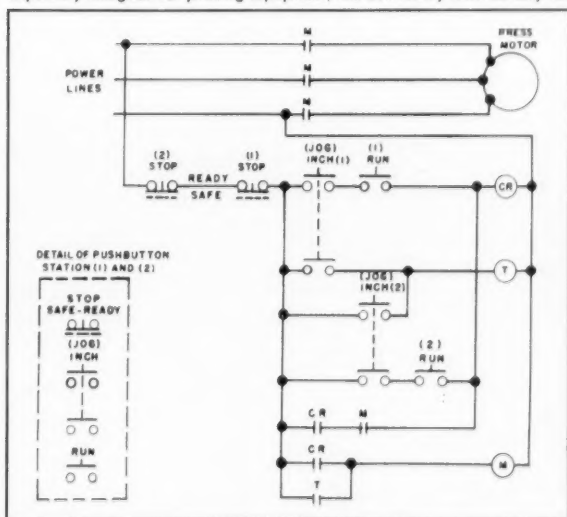
The new control was developed from an idea so simple that it had been overlooked previously. It requires the operator to push two buttons simultaneously with two fingers of the same hand, in order to begin continuous operation of the machine. When either of the buttons is pushed singly, the machine will operate only as long as the button is depressed.

The operator may therefore "inch" or rapidly start and stop the equipment when making adjustments, without danger of its starting and continuing to run, causing mechanical damage or injury.

### Approve Standard Press Controls

The American Standards Association has approved the "Standard Safety Code for Controls and Signaling Devices for Graphic Arts Presses" developed by a joint committee of the Research & Engineering Council of the Graphic Arts Industry and the National Safety Council.

Especially designed for printing equipment, the new safety controls may be wired as per diagram below. Right, control buttons installed on Harris press







(Above) Accidents are interruptions to production and to a man's personal life. Safety is a by-product of efficient management and can save not only life and limb in a printing plant but money as well. (Right) Linotype machines at the John Maher Printing Company have exhausts to carry off gas fumes as efficiency measure. Linotype personnel can be more alert and more accurate when working in a room free of gas fumes; another efficiency by-product

## Efficient Management Can Enjoy Desirable By-Products

★ When John Maher became president of the John Maher Printing Company, he decided that if he were to operate successfully under prevailing competitive conditions, he would have to concentrate on a policy of efficient, responsible management. The varied managerial responsibilities in a smaller plant leave little time for concentration on the by-products which come about as a result of efficient operation. These by-products are desirable, however, and play an important part in keeping operating costs down.

The John Maher Printing Company is located several miles south of Chicago's Loop. It employs 100 people in its office, composing, press, and bindery departments. From his office, Mr. Maher schedules his time so that he can carry out managerial functions that are typical of both the larger and smaller printing plants today. For example, there are matters to be handled which pertain to operation under seven different unions; personal attention to visiting customers; and production schedules and related production problems such as equipment purchases.

### Safety a Natural By-Product

The company pays low workmen's compensation insurance rates, yet it does not isolate or identify safety activities. Safety for the John Maher Printing Company has been a natural by-product of efficient operation. As long as improvements and changes were attempted in the desire for efficiency, the company has not been subjected to production interruptions from injuries on the job. As the

*By Lillian Stemp*

company continues its injury-free performance, it gets the benefits of another by-product, lower workman's compensation insurance premiums. A good accident experience has meant that instead of paying 51 cents per \$100 payroll, which is the manual rate in Illinois for the printing classification, the company has paid only 35 cents per \$100 payroll. This represents a substantial saving in insurance costs each year.

### Stop Button at End of Press

Let's examine that efficiency motivation and see how it can bring about a good accident experience without the necessity of isolating safety activities and concentrating on them. Stop-button stations have been installed at the delivery end of all of the Maher presses. This is an efficiency measure designed to cut down the time required for an operator, who would otherwise have to go to the middle of the press, to stop it in case of a jam or choke-up. The fact that the stop stations also provide an important safety factor to the press crew is simply a by-product.

Another example is the electrical controls on the presses. At a cost of \$750 each, these were installed to provide for inching the press up to speed before the press is put on "run." The inching feature provides a desirable time element when the press is started up. In case the forms are not locked up tightly or loose materials or tools have been left on the

- John Maher Printing Company in Chicago operates with success in competitive area

- Good safety methods promote better production control and keep employees happier

- Suggestion system produces ideas to increase production as well as engender safety

press, there is less chance of their flying off violently if the press is inching rather than put on "run" immediately. A damaged form, damage to the press, and hours of ruined makeready have to be avoided in efficient operation. It is easy to see how the possible injuries to the press crew also are minimized through the installation of these controls. This important protection is present, however, as a by-product.

In the composing room, the Linotype machines and the Elrod caster are equipped with exhaust stacks to carry off gas fumes. Any Linotype operator, as well as other personnel in a composing room, can be more alert and more accurate when working in a room free from gas fumes. Here, too, the fact that the measure provides a health factor resulted as a by-product.

### Good Housekeeping Fundamental

Good housekeeping, long recognized as a fundamental principle in accident prevention work, is attempted at John Maher's because orderliness is conducive to efficient operation, and spoiled paper that is kept clean brings a better salvage price than that soiled because of poor handling. Employees are instructed to place spoiled sheets in sturdy waste con-



tainers, one for each pair of presses. A roving porter is on hand to see that paper is kept off the floor and that containers are emptied. All waste is removed from the plant each morning by a waste paper dealer service. The fact that waste accumulates during the day and takes up valuable working space at each machine is one of the problems which the Maher management is studying. When a solution is found, and the working areas are kept free of the waste, there will be a natural by-product, too—the lessening of fire and safety hazards.

#### **Machines With Built-in Safety**

The John Maher equipment replacement program includes the purchase of new equipment as rapidly as the company can possibly absorb its cost. Fortunately, the bindery and press equipment manufacturers are designing safeguards and building them into their machines, thus passing on this protection to users. The majority of the machines at the John Maher Company are new postwar models, equipped with built-in safeguards.

Every progressive printing plant manager is aware that there are many areas in cost reduction which can be explored and utilized to the company's benefit. The John Maher Printing Company was able to reduce its insurance premiums through efficient operation, without the necessity of emphasizing safety activities. This has been possible because the personnel benefited from safety measures which resulted naturally from the emphasis on efficiency.

Safety experts insist that safety cannot be divorced from production—they are one and the same. The John Maher experience supports this claim. The experience of the New York Employing Printers Association further substantiates this viewpoint. The association found that when safety suggestions were made during the course of a methods survey and were put into effect, production went up. Employees were pleased that management had taken an interest in making their work easier and safer, and they automati-

cally and subconsciously produced more and better work.

The examples of improvements at the John Maher Printing Company, all motivated by a production-minded management, have shown that safety followed. It is just as logical, therefore, that suggestions motivated by a safety-minded management might also tend to improve production.

The experience of many printing companies proves that production and safety are an efficiency team. Although the John Maher management was motivated by efficiency to install stop-button stations at the delivery end of its presses, a dozen other printing companies made similar installations. This latter group was motivated by a safety factor—either after an employee was injured or after the company became aware of the potential hazard that existed. But after the installation, these companies found that there was a considerable saving in time and hence an increase in efficiency.

The insurance records of one company showed that accidents due to poor housekeeping were costing \$3,756 a year. When the company undertook better housekeeping practices, the accident costs were reduced to \$1,440 a year.

#### **Suggestion Systems Work**

Companies which have suggestion systems report that many ideas turned in as safety suggestions often have merit as production improvements. The president of a firm in Duluth said that in 32 years his company received about 77,000 safety suggestions from its employees and adopted 90 per cent of these. Some of the safety suggestions could be argued as not being 100 per cent in the safety category, but they were related to safety in some way. For example, ideas in connection with maintenance and operation of equipment, while not strictly thought of as safety suggestions, do carry safety as a by-product. Studies of accidents reveal that injuries often occur due to faulty equipment that is improperly maintained.

Efficiency has been defined as "that condition of industrial operation which makes the most effective use of manpower, materials, and equipment." Whatever methods are used to bring this condition about, you can be sure that manpower, materials and equipment will benefit from the by-product, safety.

## **New York Typographers Devise Type Metal Plan**

The Typographers Association of New York put into effect on Jan. 1 an incentive plan for keeping type metal alive and circulating, thus reducing outstanding metal expense and improving efficiency in handling type and metal for printers as well as typographers.

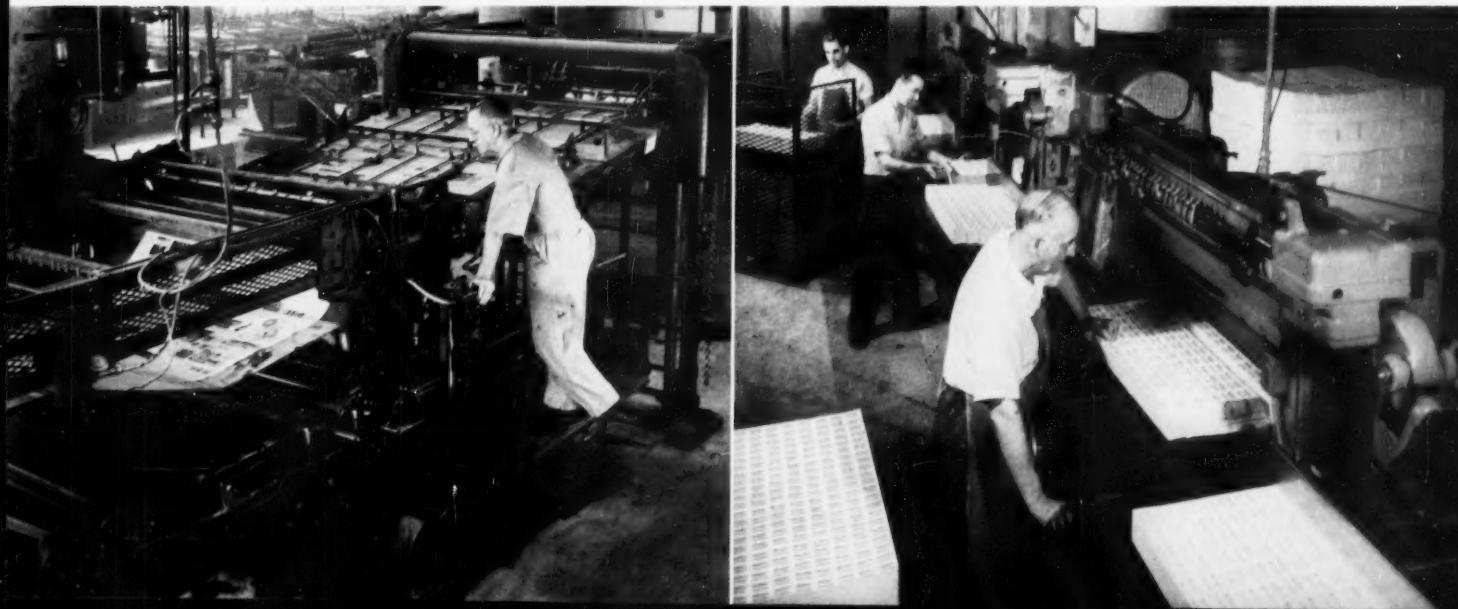
The plan was announced after an association survey showed that metal outstanding in customers' hands longer than 60 days averaged 12,400 pounds per member. This highlighted the need for an arrangement which would give printers an incentive to kill type no longer useful, and at the same time permit holding type which must be kept alive.

Under the new plan, all metal will remain the property of the typographer. Metal held longer than 60 days from the end of the delivery month will be subject to a monthly rental fee of one-half cent per pound per month, with a minimum of 50 cents. There will be no rental charge on metal returned before the end of the 60-day period.

The association pointed out that type standing beyond a reasonable length of time imposes a burden on printer and typographer.

Announcement of the plan noted that outstanding metal is also expensive to the typographer, because he must buy new metal to supply his needs or take time for repeated calls for the printer to return type. The association stressed that these increases in the typographer's costs must sooner or later be reflected in higher costs to his customers.

Standardized controls and signalling devices for printing presses will help to curb accidents which sometimes occur when wrong buttons are pressed. Here an operator is using controls which were installed to provide a desirable time delay when the press is started; much less chance of damage to forms and injury to personnel. (Right below) Note floor mats, sturdy bindery trucks, all a part of emphasis on efficiency with the by-product of safety



# Printing Week Declared Best in History of Industry

★ Printers and publishers from the tiniest villages to the largest cities in the United States, Canada, Hawaii, and Puerto Rico celebrated International Printing Week January 16-22 in what is thought to be the greatest graphic arts industry public relations effort in history. While the full story will not be available for another two months, it is known now that a minimum of 150 cities conducted Printing Week observances. This total is almost double the number of cities active in past Printing Week efforts.

Notably on the increase throughout the nation were proclamations and Printing Week messages issued to the public by government officials. Included in these proclamations were messages from President Eisenhower and from many of the state governors and local mayors and city managers.

On the increase, too, was newspaper coverage of International Printing Week in every phase of its many activities, locally and internationally. In many of the smaller cities, the Printing Week effort was a project of the local weekly newspaper and job shop. For the first time, too, "Miss 1955 Printing Week," who was Dorothy Malone of Warner Bros. movie studios, was shown to the public in four colors in magazine sections of several of the largest newspapers in the country. Special supplements, sections, and pages in newspapers throughout those cities having local observances were devoted to the International Printing Week effort and to telling about the importance of the graphic arts.

Radio and television participation increased substantially, with an interesting increase showing in the amount of radio and television time bought by local printing concerns to promote the International

Printing Week effort. Radio and television spot announcements especially were on the increase. In nationwide television broadcasting, the Hallmark "Hall of Fame" show on Sunday, January 16, was a boost for the International Printing Week program.

The importance of printing educators in the secondary schools, colleges, and universities was obvious in the 1955

the strongest contribution of a great many ideas and methods used.

In New York City, 65 graphic arts groups cooperated in the Printing Week observance. In Chicago, more than 40 printing industry organizations joined to promote "Printing Week in Chicago." In Boston, 50 printing trade organizations joined to sponsor "Printing and Publishing Week in New England." In Cleveland



New York Mayor Robert F. Wagner (third from left) unveils one of 16 paintings in the redecorated Ben Franklin Hall of Advertising Club of New York as part of Printing Week ceremonies. Taking part in unveiling are (from left) S. Stanley Kreutzer, vice-chairman, and Herman Jaffe, chairman, of the Ad club committee planning a Franklin 250th anniversary celebration next year; Bernard Hoffman, 24-year-old commercial artist who painted the series; George A. Phillips, Ad club president; and Charles C. Green, managing director and past president. Paintings will appear in a new Franklin biography

Printing Week progress report. In a great many areas where no Printing Week efforts had been made previously, the initiative for the 1955 effort often came from people engaged in printing education. Industry people in these new cities, however, have been quick to cooperate, and the success of the efforts in these cities has been outstanding.

In an entirely new area, the International Printing Week story is being told and promoted in Puerto Rico by Manuel Rivas Olivero of the Economic Development Administration. While the 1955 effort in Puerto Rico was just a good start, the 1956 plans call for greater effort.

Paralleling industrial development in other fields, sections of the South showed greatly increased participation in the 1955 Printing Week effort. Especially was this true in the southeastern section of the country. While the large cities continued to improve and expand already extensive Printing Week programs, the great gains for the industry and for the International Printing Week program seemed to come from the medium-sized and smaller cities.

The promotion of the 1955 International Printing Week observance was the most extensive in history. It began in April, 1954, and was built in progressive stages through the very week of the observance itself. The introduction of the "International Printing Week Bulletin" into the promotional effort was felt to be

and Philadelphia, nearly 30 trade groups in each city made 1955 Printing Week the finest on record. Along the West Coast in Seattle, Portland, San Francisco and Los Angeles, printing groups of every kind joined to show an unprecedented increase in the activities in larger cities

Thomas E. Dewey (right), former governor of New York, whose first teen-age job was as printer's devil for his father, is winner of the Franklin Award for Distinguished Service given by the New York Employing Printers Association. Medal was presented by Charles E. Schatvet, association chairman, at a Printing Week dinner in New York attended by 800 printers and customers



Peggy Wood of TV's "I Remember Mama" was interviewed recently by Ed Murrow on "Person to Person" in her New York home. In private life she is Mrs. William H. Walling, wife of the chairman of the board of Rogers-Kellogg-Stillson, New York City printers. Mr. Walling is also president of Printing Industry of America and was in constant demand as Printing Week speaker last month. Here he wears fancy vest for TV viewers



and a valuable introduction of the Printing Week program into the smaller cities.

Through the Middle West, Duluth, Superior, St. Paul, and Minneapolis showed new life in their 1955 Printing Week promotion, and the Duluth-Superior Craftsmen carried the Printing Week story into scores of smaller cities in northern Wisconsin and Minnesota. St. Louis, Kansas City, Omaha, Topeka, and Wichita reported notable progress and increased Printing Week activities.

In the South, Tulsa, Oklahoma City, Fort Worth, San Antonio, and New Orleans were the leaders in greatly expanded 1955 Printing Week activities. In the Southeast, many cities in North Carolina and Florida took up the Printing Week effort for the first time.

In Virginia, a state-wide observance shows up on the records as one of the best in the nation. The Virginia Printing Week activities were under the direction of Walter G. Sulzer, chairman, Richmond Club of Printing House Craftsmen; James T. Lewis, Richmond Printers Association; and Edwin O. Meyer of the Virginia State Printers Association and the Virginia Press Association.

Craftsmen's clubs, local PIA groups, litho clubs, silk screen chapters, trade unions, ad clubs, press clubs, local supplymen's guilds, and education groups held special Printing Week meetings in many cities. An estimated 500 Printing Week talks were made to local service clubs such as Rotary, Kiwanis, and Lions. Talks reaching well over the 500 mark were given by printers to high school printing and journalism classes or to school assembly groups. In the Los Angeles area alone, more than 100 such talks were scheduled, and in Chicago, well over half that number was reached.

The program of exhibits of printing, window displays, and lobby and reception room displays was headed by the "13th Exhibition of Printing" of the New York Employing Printers Association.

The estimated quantity of the 1955 official Printing Week Stamps used was set at a minimum of ten million. Well over 250,000 posters, proclamations, etc., were printed and displayed. At least 30,000 Printing Week bumper strips were carried up and down the streets and highways of the nation. Thousands of blotters, bookmarks, and direct mail pieces were also produced.

The 1955 Printing Week also set a record in the number of new contests designed to create interest in local Printing Week celebrations. Joining Dorothy Malone as "Miss Printing Week" were at least a dozen local Printing Week queens. In some cities, contests for the local outstanding printer or craftsman were held. In other cities, high school student essay, art, and design contests were held.

Through all of the 1955 International Printing Week celebrations, the name of Benjamin Franklin was predominant. Wherever there was a bust or statue of Benjamin Franklin, local wreath-laying ceremonies were scheduled. Most Printing Week talks were devoted exclusively to the life of Franklin, and many Printing Week displays and exhibits were built around the Franklin tradition.

## Printing Education Week Observed for 27th Year

Printing Education Week observances took place in many schools throughout the country during the week of Jan. 16-

22, under the joint sponsorship of the International Graphic Arts Education Association and the Education Council of the Graphic Arts Industry, Inc.

Started twenty-seven years ago as a "Father and Son" affair in the schools to observe the anniversary of the



John Fontana

birth of Benjamin Franklin, the patron

saint of the printing industry, Printing Education Week celebrations have become an integral part of the graphic arts education program of the schools in which graphic arts courses are offered.

Chairman of this year's celebration program was John Fontana, graphic arts instructor at the A. S. Somers Junior High School, Brooklyn, New York.

Posters for bulletin board display in the schools were provided by the Rochester Institute of Technology. Students in the Department of Printing at Rochester submitted designs for the poster in a class competition and the winning poster was selected and printed as a contribution to the celebration of Printing Education Week.

The motto of this year's celebration was "Education Teams With Industry" in recognition of the growing cooperation between graphic arts teachers and the graphic arts industry at both the local and national level.

## NYC Ad Club Unveils Ben Franklin Murals

Featuring New York Advertising Club's rededication of its refurbished Ben Franklin Hall on Printing Week's Monday was the unveiling of a permanent mural symbolizing sixteen phases of Poor Richard's career. The mural sections, appropriate graphic highlights of the room's new decor, are sepia blowups of paintings which will be reproduced in full color to illustrate a new Franklin biography.

Publishing what he heralds as the shortest of all Franklin biographies is Herman Jaffe, New York City graphic arts consultant and printer. For doing the paintings he commissioned Bernard Hoffman, 24-year-young Navy veteran and free lance commercial artist, who learned about Poor Richard during visits with Mr. Jaffe to the Franklin Institute in Philadelphia. From Mr. Jaffe himself, ardent Franklin disciple, the artist reaped further

background and absorbed the necessary emotional feeling for his subject.

Each of the series of paintings Mr. Hoffman did spotlights a specific aspect of Franklin's achievements.

Spaced to run all the way around the Ben Franklin Hall wall tops, the mural enlargements were made by Vincent Cooney of American Blue Print Co., Inc. Advertising Club president George A. Phillips opened the rededication ceremony and introduced Mr. Jaffe as chairman, who in turn introduced Mr. Hoffman. Attending were club officers and directors, representatives of the International Benjamin Franklin Society, the New York Employing Printers Association, and other graphic arts and allied organizations. The program was planned by the club's managing director, Charles C. Green.

Herman Jaffe, New York graphic arts consultant and printer, sitting beside bust of his favorite subject, has published shortest known biography of Benjamin Franklin, for which he commissioned young artist to do paintings. Sepia blowups of paintings now decorate Ad Club's Ben Franklin Hall





# Scanning the Scene

Through the Eyes of



"JL"

## Trojan Toiler of Graphic Arts

"Indefatigable" is the biggest word I can think of now to describe the effort Richard N. McArthur has put forth in living up to that admonition of Theodore Roosevelt, "Every man owes some of his time to the uplift of the industry to which he belongs." Additional adjectives could well be "intelligent"—even "inspired."

In late years, Mac's activities have centered on Atlanta, Georgia, where, for his eats and additional pecuniary gain he is president and half-proprietor of the Higgins-McArthur Company, and where—out of business hours and, maybe, some within—he has spearheaded activities of the master printers' organization of his city and of the Atlanta Club of Printing House Craftsmen.

Whatever may have impelled Mac to such effort, a desire to pay his debt to the industry which has been good to him—for the good of his soul, as it were—or just because he enjoys work, the fact remains he has turned out to be a prospector who's struck a rich lode of benefits to the graphic arts, beneficial, one way or another, to almost everyone in it.

Laugh if you must over references to "the good old days." Before you do, though, locate a journeyman compositor who can run a cylinder press, who'll admit any comp. could ever have been a competent pressman. Today's journeyman pressman will shout, "You're nuts," if you even hint a capable pressman could ever set type. "Why, man," he'd say, "life is too short!" Even I could do both jobs. I could and did "make" the I.T.U., but I, no unconfident individual, believe I could never have even *squirmed* into the pressmen's union. McArthur "made" both. Born in North Carolina, he entered the trade in South Georgia during his middle 'teens, then returned to North Carolina, to join the I.T.U. in 1900 at Asheville, where he also became a charter member of the local pressmen's union.

McArthur didn't labor long in the back shop, seeming destined, despite his esthetic qualifications, for sales and advertising work. He graduated from the composing room of the great Foote & Davies Company, Atlanta, in 1903 into the office of Dodson Printers' Supply Company, same city, dealer in American Type Founders equipment and Miehle presses, there to write and print the company's advertising. Special typographic prowess, more than literary talent, landed the job for him. His typography, he once told me, was tremendously influenced by the lively, characteristic style of the great Will Bradley.

Next, Mac went on the road for Dodson, but, influenced by an offer of larger territory, he soon signed up with the old Keystone Type Foundry of Philadelphia. It is interesting to note that Keystone was owned and operated by an advertising agency, N. W. Ayer & Sons. Ayer traded type for advertising space in newspapers. I remember the day when a big shipment of John Hancock display type, to be paid for with advertising of Cottolene, arrived at the office of the *Lawrence* (Kansas) *Daily Journal World* plant in which I was composing-room foreman. I had my heart set on Cheltenham, but the boss had his set on the advertising, so he settled for the John Hancock.

McArthur tarried with Keystone from 1908 until 1912, but he didn't sink into any kind of a rut. Learning to make blueprints of floor plans for locating equipment "for efficiency and saving money," he was promoted during 1912 to Keystone's main office, where he became assistant to the general manager. Still keenly interested in improving printing plant efficiency, he not only continued laying out plants for Keystone customers, but designed steel equipment such as type cabinets. This was pioneer work.

### RICHARD N. MCARTHUR

Printer of the old school who's not only kept the pace but who often comes up with new ideas



Mac "annexed" Erin in 1911—Erin, but not Ireland. In that year Erin became Mrs. McArthur. Chances are, she influenced our friend to return to Dixie, where in 1913, he became manager of Southern Printers' Supply Company, dealer in types of both American Type Founders Company and Barnhart Brothers & Spindler, Number 1 and Number 2 type suppliers of the time. That didn't last long. Barnhart's signed him as advertising manager, in which post he functioned energetically, enthusiastically, efficiently, and happily for nine years.

As advertising manager, McArthur designed all Barnhart type specimen sheets, and he did so well that he was named director of type design. Again, he stepped out and broke precedent. He originated the idea of employing lettering artists, who had never dreamed of designing a type face, to do just that. Type design had been a craft apart.

At the time, Will Ransom was pen-lettering headings and blocks of running matter in larger-than-book-type sizes for the advertising of Carson, Pirie, Scott & Company, Chicago department store. The style was characterful, unlike anything in type had ever been. McArthur engaged Ransom to make drawings of all characters in the size required for production of metal types. The result was Parsons.

Another letter artist, Oswald Cooper, originated a style of lettering also unlike anything past or current in type. McArthur persuaded Cooper to do the necessary drawings so printers might match the characterful and boldest letters of all time with their types, Cooper Black. The Black inaugurated a Cooper family, by the way. Type successes which McArthur also "discovered" included Trenholm and Munder, and, by redesigning and renaming fresh showings of more than a hundred other faces, he saw many of them enjoy new popularity.

While in Chicago, he designed two types, an italic for Hart, Schaffner & Marx and a series of decorative capitals which he named Old Dutch but later renamed French Copperplate because it was associated with fine old French copperplate prints. He once thought that on retiring he might indulge in type designing as a hobby but, with Higgins-McArthur going offset, his duties, he says, have doubled and he hasn't time to think of retiring.

Interviewers of celebrities in other lines always ask, "What, Mr. Leader, has been the greatest thrill in your life?" In answer to that question, McArthur would say it was writing and designing every page of the 720-page Barnhart Brothers & Spindler type specimen book of 1925. It isn't surprising, therefore, that one of his hobbies has been collecting type specimen books from all over the world. As if that big Barnhart catalog were not enough for one year, Mac wrote a 44-page brief, with many pages of specimens of type use and hand-lettering, for restyling the gigantic Sears, Roebuck & Company catalog. Upon the delivery of his brief, he was urged by Sears to create the proposed new style of catalog, but he declined, having paid for an option to buy one-half interest in an Atlanta printing and typesetting business with Charles H. Higgins.



The present plant of the Higgins-McArthur Company is of a moderate size in a building erected especially for it on a spacious lot with a broad front lawn. Equipment is the best money can buy, and the plant has the latest and finest types. What's in a plant isn't as important, however, as what goes out of it. Higgins-McArthur turns out top-notch work, selling typography and quality printing. To serve its important, discriminating clientele better and, of course, to be in line with the trend, offset equipment has lately been added. McArthur's top personal interest is naturally typography, but he is one of those rare birds who combines the esthetic with the practical and efficient.

Indicative of McArthur's talent in type use was his selection as one of twelve typographers chosen to write and design a type specimen broadside, showing styles of his own choosing, for the advertising of the Eastern Corporation, especially designed to demonstrate that company's papers and to be useful and educational at the same time. McArthur was selected to explain the series at the 1947 paper trades convention.

Another example of his extracurricular activity in behalf of type advancement is to be found in the article, "On Cooper Type Faces," which he wrote for *The Book of Oz Cooper*, published in 1949 by the Society of Typographic Arts of Chicago. There have been many other efforts of similar nature. The most important, perhaps, was something more dramatic and even more in the way of public service.

In 1938, McArthur was given the Award of Merit by the Atlanta Master Printers' Club for contributing outstanding work to the printing industry. He was elected president of the club in 1946, as director of the PIA the same year. During his term, a campaign was started to raise funds to enable the local group to acquire a home of its own. The goal was reached the following year through an appeal by Mac for donations to complete the required amount. Names of donors were to appear on a bronze plaque. The bronze tablet now bears the names of 183 men who made Atlanta's one of the first printers' associations to own its own home.

Mac is now about to complete a project for the addition of a library to the upper main room of the club house. Named the Atlanta Graphic Arts Library, a feature will be a collection inscribed, "Given by Men and Women of Genius in Printing." Their names will be placed on a scroll with lines and decoration by Calligrapher Ray DaBoll. The scroll will be framed and mounted amid the collection.

While all this activity was going on, Mac proposed an International Printers' Hall of Fame, the object being to honor those who have signally contributed to the good and welfare of the printing industry. He reasons that if it can be done for baseball players, it should certainly be done for men who have starred in the advancement of the "Art Preservative of All Arts." How this will turn out, time alone can tell. The pot is boiling, and Richard N. McArthur is at any moment apt to turn up with more ideas likely to mean more money or greater self respect for printers.

J. L. FRAZIER

# Typographic Scoreboard

## • Subject: Saturday Evening Post •

Issues of December 18 and 25 and January 1 and 8  
70 page- and two-page advertisements

### Type Faces Employed

Century Schoolbook (T)	14
Century Expanded (T)	5
Bodoni (M)	7
Bodoni Book (T)	4
Bodoni Bold (M)	2
Times Roman (T)	6
Garamond (T)	5
Garamond Bold (T)	1
Baskerville (T)	4
Baskerville Bold (T)	1
News Gothic (M)	3
Caledonia (T)	2
Caledonia Bold (T)	1
Bookman (T)	2
Electra (T)	2
Futura Demibold (M)	1
Bulmer (T)	1
Unidentified (T)	2
Ads set in traditional types	50
Ads set in modern types	13

Six advertisements, each in several different styles of type without one predominating, are not included in the foregoing tabulation. Not included also is one advertisement which is completely hand-lettered. All are included, however, under the headings of Layout, Illustration, and General Effect. It should be mentioned that the display of 12 advertisements credited to traditional types in the list of Type Faces Employed is found set in types of modern character. In one advertisement, display is in traditional type over body in modern, a rare occurrence. More advertisements in the is-

ssues checked are, therefore, modern in so far as type is concerned than the 50 to 13 totals below the list of types suggest. To get the full picture one must consider the three final tabulations as given below.

### Weight of Type

Ads set in light-face type	46
Ads set in bold-face type	15
Ads set in medium-face type	2

### Layout

Conventional	50
Moderately modern	20
Pronouncedly modern	0

### Illustration

Conventional	56
Moderately modern	14
Pronouncedly modern	0

### General Effect (all-inclusive)

Conventional	36
Moderately modern	33
Pronouncedly modern	1

It may seem strange, but it is true that qualities of the several so-called "modern" techniques—impressionistic, cubistic, or what have you—are today less evident in illustration, where first introduced, than in layout and type design, where their impact was felt later. Only 36 of the advertisements are scored conventional in the all-inclusive bracket, whereas 56 conventional illustrations were disclosed in checking the same group of ads.

The best that Scorekeeper can say about the advertisements in the issues checked for this record is that they're "so-so." There isn't one at all outstanding design-wise and typographically which he could name the best modern without some saying or thinking it is conventional, and vice versa. Is the melting pot boiling? An appealing full-color illustration compels attention to Cyanamid's page at left, and type is manifestly easy to read. With bulls-eye in bright red, the Metropolitan insurance ad should stop any skimmer instantly



Because of Christmas...



Don't be a target for WINTER ILLNESSES!

# Basic Design for Today

VI. Shipping Labels

By G. H. Petty

★ Shipping labels are nothing more or less than rectangular pieces of paper with a company name and address printed thereon and with sufficient blank space left for typing the name and address of the recipient. Pasted on packages for mailing, they perform a practical purpose; given judicious format, they do a subtle bit of advertising—reflect the spirit of the sender.

The post office department has laid down certain rules and regulations governing the design of shipping labels. A call at your local post office will provide you with all information necessary. Stringent though these rules are, a study of most labels in use today reveals that few are obeyed.

Too often labels, like letterheads, are considered small jobs by the client—more annoyances that require money. He wants *his* at nominal cost and gives little heed to its appearance. The result is, in many cases, inept or impractical.

It is true that immediately after delivery of the package the wrapping—with label—is immediately consigned to the waste basket. In that short time it creates an impression. However slight that impression may be, it should be the best possible . . . even if the recipient doesn't take the time to determine why he does or does not like it. The shipping label has as much right to full consideration as any piece of printing.

The size of a shipping label is one of convenience—convenience to typewriter or addressing machine and to pasting on the package. Its proportions are a matter of taste; the ideal varies but most are about 5x3 inches in size, one that fits nicely into a typewriter, cuts economically from stock and looks well on packages of nearly every size.

When designing labels, one factor must always be kept in mind: the use to which they will be put. Fastened on large envelopes or packages to be delivered by mail, they tell postal employees the name of the sender and the name of the recipient. The latter is, by all odds, the most important; in the eyes of the post office, it's the *only* thing that matters.

That puts the designer behind the eight-ball at once. The name of the recipient is usually done with a typewriter—type that is feeble at best. If the designer follows literally the rules of the Post Office Department, about the only thing he can do is to print the sender's name in the upper left-hand corner and let it go at that. That isn't very provocative, so the problem becomes one of a design that will separate the two features—set the sender's name away from the space allotted for the receiver.

With all these demands satisfied, the designer must next give attention to the design itself. As with color, the design should harmonize so that when a person sees any one of the group he will associate it with the firm. Detailed information usually found on the letterhead can be dispensed with: telephone number, listings of individual services, etc. (After all, a shipping label is *not* an advertisement.) That leaves only the name, address and the pertinent information demanded by the Post Office Department: first or fourth class mail, etc.

Taking this into consideration, the designer has little with which to work. But by using a little ingenuity and the material at hand in the shop, and by studying examples of others, a great deal can be accomplished.

Label A (opposite) is a simple affair with all elements in correct position. The use of the chap-book director, or fist, directs attention to the recipient's name and

address. The whole has a feeling in keeping with the firm's name.

Label B features a tint block which can be cut from a rubber plate by a person handy with a knife and a straight edge. The white space allotted for the recipient's name and address makes this part more legible than the remainder—attention needed by the postal people.

Label C makes use of a large modern arrow to perform the same duty. The rules separate the two features.

Label D is a fanciful affair, a play on the name and address. Similar effects can be resorted to now and then—a key for a man named Key, a star for Star Store, etc. These opportunities, however, come but seldom.

Label E is plain and simple, set in italic throughout. The oblique rule should be printed on the same slant as the slant of the main stems of the type.

Label F calls for another tint block. The area of white space gives prominence to the name and address.

Label G shows what can be done when a "modern" feeling (the trend of the moment) is desired. The designer is governed by the firm name and what is offered in the way of service or commodity; also by what the client will accept.

Label H has all the elements in reverse order: name of sender at bottom, postal information at top. The triangle directs the eye to the recipient's name.

When the client insists on the use of a cherished logotype, it can be positioned as in Labels B and F. The design, in many cases of this nature, is governed by the shape of that unit and the lettering used in it.

For packages to be delivered by messenger in the sender's own city, the postal information is not necessary; in fact, some claim that good taste calls for it to be dropped. That often calls for two kinds of labels: one for mailing, one for delivery. For large users, such as department stores or mail order stores, that is not necessarily a heavy burden; two kinds can be provided. But for small users that isn't always feasible. In that case the information can



An eye-catching sign advertising the Leahy Press, Montpelier, Vt., is a colorful cutout that features the firm's ATF Little Giant Model 6 press

## Design Show in March

The Society of Typographic Arts early in January sent out invitations for entries in its 28th annual "Design in Chicago Printing" exhibition, scheduled to open Mar. 26 at Chicago's Art Institute. Eligible for entry in the judging competition, for which the deadline was Jan. 21, was any printed piece designed within a 50-mile radius of Chicago during 1954. Entries were classified in 23 categories, according to end-use, for judging by a panel consisting of Will Burtin, graphic arts designer, Suzette Zurcher, designer of publications for the Art Institute, and Taylor Poore, who is the art director of Tempo, Inc.






be incorporated in narrow bands at the top and bottom, the paper perforated and the strips with the information not used simply torn off and discarded.

Color of paper stock is a matter of choice. It should be practical: light enough to enhance the address and not obscure it, and of a shade to contrast and harmonize with the envelope or wrapper on which it is pasted.

The color of ink is governed by several factors. First, the client may have adopted certain colors or combinations for all his stationery. These should, then, be used: labels are items of stationery the same as the letterhead and envelope. If there is no stipulation as to color and the designer can choose for himself, he must keep in mind the rules governing color choice: appropriateness to subject and the recipi-

ent—a color that will enhance the design and fit into the firm's business.

No matter how done, no matter what problems enter into the design, or even into production, one fact should never be passed by: shipping labels are primarily items of use. Any decoration or involvement that obscures readability of the recipient's name and address reduces their value.

<p><b>Y<sup>c</sup> OLDE PRINT SHOP</b> AT YE SIGN OF YE PRESSE • CONCORD, VIRGINIA</p> <p></p> <p>MERCHANDISE: FOURTH CLASS MAIL Postmaster: This Parcel May Be Opened for Postal Inspection if Necessary.</p>	<p>from <b>HARBIN AND SONS</b> Statuary and Monuments 27 High Street • New Philadelphia, Ohio</p> <p>for</p> <p>MERCHANDISE: FOURTH CLASS MAIL Postmaster: Parcel may be opened for postal inspection if necessary.</p>
<p><b>BRONSON-RICE CO., Incorporated</b> ALL-STEEL TRUSSES • JOISTS • LATHAMS • PLATES 1022 WALTON BOULEVARD • CINCINNATI 2, OHIO</p> <p></p> <p>for</p> <p>MERCHANDISE: FOURTH CLASS MAIL. May Be Opened for Inspection if Necessary.</p>	<p> <b>A. EDWARD LEWIS • Florist</b> 5303 EAST TENTH • AVON, UTAH</p> <p>MERCHANDISE: FOURTH CLASS MAIL May be opened for inspection if necessary</p>
<p>from: <b>LAWSON &amp; ABRAMS</b> 2361 NORTH NEW JERSEY • ALTON, ILLINOIS</p> <p>for:</p> <p></p> <p>MERCHANDISE: FOURTH CLASS MAIL Postmaster: May Be Opened for Inspection if Necessary</p>	<p>from <b>PAUL MILLER &amp; CO.</b> 9423 WEST WASHINGTON ST. • ATLANTA, GEORGIA</p> <p>for</p> <p>MERCHANDISE: FOURTH CLASS MAIL. May Be Opened for Postal Inspection if Necessary.</p>
<p><b>LIBERTY MANUFACTURING COMPANY</b> 200 SOUTH LIBERTY AVENUE • LIBERTY, ILLINOIS</p> <p>for:</p> <p>MERCHANDISE: FOURTH CLASS MAIL Postmaster: Parcel May Be Opened for Postal Inspection if Necessary</p>	<p>FOR</p> <p></p> <p><b>NELSON FURNITURE CO.</b> 64 FIFTH AVENUE • MONTCLAIR, OHIO</p>

## BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 309 W. Jackson Blvd., Chicago 6, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

### Graphic Arts Production Guide

THE POCKET PAL (International Paper Co., 220 E. 42nd St., New York 17. Fifty cents).

International Paper has just announced a revised third edition of this compact but surprisingly comprehensive guide to graphic arts practices that the company first published 20 years ago. Beginning practically at the Genesis as far as the graphic arts are concerned ("The invention of paper is attributed to the Chinese, about the year 105 A.D. . ."), the book continues with concise accounts of the printing processes, composition, copy handling, photoengraving, inks, and binding. A final ten-page section is a glossary of the more common terms used in the present-day production of printing and advertising.

Even for the printer who may be familiar with all phases of graphic arts techniques, this small book should be a valuable reference, and it will be especially helpful in explaining to printing customers some of the fine points of graphic arts production. Many printers may want to provide some of their customers with personal copies.

### Streamlined Copy-Fitting

STREAMLINED COPY-FITTING (Arthur B. Lee, 551 Fifth Ave., New York 17. \$5.95).

Listings of more than 1,400 popular type faces and a die-cut gauge for scaling type layouts form the basis for this system of copy-fitting, which is said to be the only system giving direct visual control of the copy-fitting operation. Foundry, Linotype, Intertype, Monotype, and Ludlow faces in 4- to 24-point sizes are arranged alphabetically for easy comparison of character counts. An extra feature not found in most copy-fitting systems is a set of computation tables for quick figuring of total characters in lines up to 130 characters and in depths from 2 to 25 lines.

### Photographic Theory

PHOTOGRAPHY: THEORY AND PRACTICE, by L. P. Clerc, English edition edited by A. Kraszna-Krausz (Pitman Publishing Co., 2 W. 45th St., New York 36. \$15).

This is the English edition of *La Technique Photographique*, an encyclopedic work that has established itself as one of

the standard books on the subject of photography. The new third edition represents the combined efforts of 17 scientists and other writers who have revised the earlier English edition to bring it up to date. According to the editor, certain chapters—especially those on processing and color—have been enlarged; and the terminology, which earlier had suffered in places by translation from the French, has been brought more in step with English practice. Subject matter ranges from the physical principles of light and vision to photographic printing processes and special techniques.

### Folding Carton Manufacturing

THE FOLDING CARTON (Folding Paper Box Association of America, 337 W. Madison St., Chicago 6. \$1.25 to nonmembers of the association).

This is a revised edition of the industry manual first published by FPBAA in 1950. It consists of 56 pages devoted to the history and manufacture of folding cartons, with the material fully detailed but written in nontechnical language so that it is of value to the casual reader as well as the carton manufacturer. Starting with the characteristics of the folding carton, the booklet traces the history of the industry and continues with sections on folding carton design, paperboard and carton manufacturing, and a discussion of packaging machinery. An extensive bibliography is included.



Industry manual tells carton manufacturing story

### New LTF Research Bulletin

THE SENSITIVITY OF BICHROMATED COATINGS, by George W. Jorgensen and Michael H. Bruno (Lithographic Technical Foundation, 131 E. 39th St., New York 16. \$1.50 to LTF members; \$5 to nonmembers).

To the offset platemaker, this book—LTF's Research Bulletin No. 218—will be a valuable source of information on the "whys" and "hows" of his plate coatings. The authors discuss the problems of coatings, describe their method of investigation, illustrate graphically the results of the work, and then discuss carefully the conclusions drawn from their experiments. Following a brief introduction, the book deals with the sensitometry of bichromated coatings, the qualities of a plate image, coating solutions, techniques of platemaking, and the factors that affect the behavior of bichromated coatings.

### Annual Paper Trade Directory

LOCKWOOD'S DIRECTORY OF THE PAPER AND ALLIED TRADES (Lockwood Trade Journal Co., 15 W. 47th St., New York 36. \$10).

The 1955 edition of this standard directory contains comprehensive reports of the paper and pulp mills in the United States and Canada, an alphabetical list of mill officials, and a classified list of manufacturers of paper mill and converting equipment. In addition, several subsidiary sections contain such information as lists of general paper merchants, watermarks and brands used in the American paper trade, and statistical tables of paper and pulp trade information. The directory also is available in an abridged "Traveler's Edition" containing only the mill reports, and the indexes to mills and officials.

### Mathematical Typesetting

MATHEMATICS IN TYPE, by Willis W. Tompkins (William Byrd Press, Inc., 1407 Sherwood Ave., Richmond Va. \$3.).

Written from a printer's viewpoint, and designed especially for authors, editors, and others concerned with preparation and economical production of articles and books containing mathematical expressions, this 58-page booklet relates experience in handling many manuscripts to the most efficient use of the printer's equipment. It tells how such manuscripts are converted into text; suggests means for limiting and controlling costs; and reviews styles and forms as a basis for choosing the means best suited to satisfactory publication.

Section headings indicate the comprehensive nature of this practical guide for mathematical typesetting: factors affecting difficulty of composition; methods of composition; setting and spacing; eccentricities of letters; preparing and marking manuscripts; variables of style in manuscript and type; proof changes and corrections; and kinds and sizes of type. There is also a section showing the William Byrd Press stock of letters (Monotype Modern No. 8 and allied alphabets), figures, and signs most commonly used in mathematical composition.



# SPECIMEN REVIEW

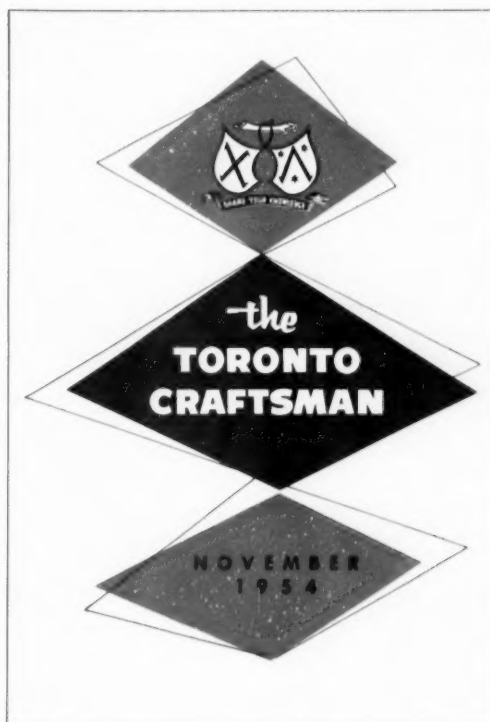
BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

**You Can Effectively Advertise Favorable Comment on Your Work Here. First, Send Samples Today!**

PRESS OF H. N. CORNAY, New Orleans.—We can think of nothing better in the way of a souvenir or keepsake which you might include with your Christmas greeting than the large four-color prints of ante-bellum homes that accompanied your 1954 greeting, and, as far as we recall, those of every recent year. The print is large enough and beautiful enough to warrant a frame in anyone's home. Receiving such prints, your prospects, among others, will be impressed with your ability to turn out fine color printing. Intentional or not, the item represents low pressure selling at just about its best.

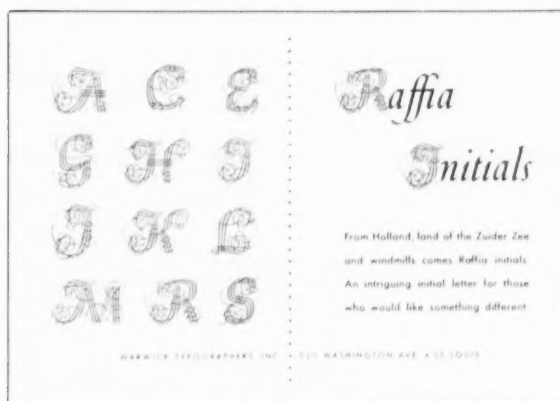
KEVIN A. BAKER of Yarraville, Australia.—Except for one thing, you did very well in handling the typography on the folder, "All Good Wishes." The need to use a stock illustration plate or any cut already made up is often quite a problem. While correct for one use or size of page, a plate may not be for some other. It happens to be quite all right in this instance, and the effect, except for the one detail, is quite good. "Christmas" and "1954" in the bottom line of the front page are separated far too widely, and the hyphens acting as leaders between the first of the line and the last don't function well, because they're too weak as compared with the letters. Furthermore, to



Properly used where suitable, geometric forms can be depended upon for striking design effects, as this bulletin cover of Toronto Craftsman club by Rapid Grip-Batten strikingly demonstrates. For color nothing better than the light, bright blue could be chosen

effect balance in the complete page laterally, more weight is necessary on the right. It would be better if "Christmas" were above "1954" and if this copy were in type at least one size larger, especially with printing in a weak green. Tone balance is important—one color should not recede, as it were, and seem farther from the eye than another. Hue in itself provides sufficient contrast without any need for difference in tone or weight which, oftener than otherwise, results in unpleasing, spotty effects.

UNION BANK & TRUST COMPANY of Los Angeles.—We rarely see as beautiful printing, so fit for its purpose, as the booklets "1954 Postal Service Awards Dinner," "Union Bank Twenty-Five Year Club," and the menu-program for the dinner and reception commemorating your fortieth anniversary. As for the typography, *chaste* is the descriptive word. Considering the dignity of the banking business and the nature of the things concerned, nothing else would be fitting. The items are anything but dull, weak, or ineffective. Quite the contrary. Soft-textured antique papers of fine quality with deckled edges and bows of suitably colored fine threads through the fold, along with the proper second color—a beautiful light brown on brown and cream-tone stock—add to the charm of



For as long as we recall, arrival of new series of type at Warwick's has been proclaimed on 9- by 7-inch cards which invariably present the styles in suitable and striking fashion, as the pair shown above bear witness. Complete series would constitute a layout idea file second to none



Original of first card above (on left) is printed in orange and, where black here, a very deep brown on India stock. The Hellenic card is in brown and blue of equal tone value on white. In view of the great difference in tone between black and our colors, reproductions here are inadequate

## ZELLERBACH PAPER COMPANY

*Invites you to attend*

# THE AMERICAN INSTITUTE OF Graphic Arts Exhibit

*bringing to the West Coast the year's  
outstanding specimens in the Printing,  
Publishing and Advertising fields*

This Graphic Arts production could well be called "AMERICA'S ANSWER," since it is the American equivalent of the European exhibit which Zellerbach Paper Company brought to your city two seasons ago titled, "New Ideas from the Old World." \* You and thousands of others asked for an all-American show. Here it is. \* On the following page you will find a Preview Listing of the component parts of the exhibit.

### Please Post

You are invited to post this personal invitation at your school, club, library or company for your students, friends and associates.

Front and (below) spread of letter-size folder which scores high in power combined with good appearance. Only flaw, not evident here, is that mass of type on original front page is in a hard-for-us-to-read gray, the worse because it results in red parts and second cross band printed in blue overbalancing whole. Background of page 2 (left, below) is a very deep blue with all type except three lines of Caslon in tint of same hue. Reverse bands on page 3 are red, type between gray—again, we think, a mistake

the fine typography. Beauty—which can have striking force, believe it or not, as powerful as the boldest of treatments—is emphasized. Considering that most go for the strong and blatant, in some degree at least, the impact of the beautiful is greater by contrast. Your printer or typographer is delivering the best, deserves a salute.

AXEL EDWARD SAHLIN of Buffalo, New York.—We don't recall for just how many years your Christmas booklet has maintained the same format as the 1954 edition, combining, inside, your greeting on the title page with an appropriate short essay or story filling the remainder of eight pages, French-folded inside the uniform cover. It has been, we know, more than a few years, but the latest cannot be otherwise than best. So other readers may have a "picture" of the keepsake, the covering paper is always suede-finish on outside, the front design, except for copy, being identical and adapted from the hand-tooled bindings characteristic of the famed Grolier Society's works. With the suede stock in white this time, printing of decoration in green and the title in red, we consider this both more attractive and more suitable than others we recall. Typography of the inside

pages—printed in green for the text of the Van Dyke essay, "Keeping Christmas," and red for decoration—is brightly pleasing. We believe such items get much more attention than any conventional greeting, and we advocate that more readers adapt the idea for the good it will do them. For those not printers, the cost might run too high, but, on the other hand, isn't it something to offer those who'll spend the money? Again, congratulations on a great job well done in every way.

TOLEDO PRINTING COMPANY of Toledo, Ohio.—You do nice work. On the whole, your presswork outshines your typography, which doesn't mean the typography is inferior, only that on some items it isn't top class, *esthetically*. You have some of the best publicity types, including the Lydian series, which we rate tops among the later display styles suitable for wide rather than just occasional use. That in itself is complimentary. The Lydian makes an excellent line for the company name on your letterhead, printed in a blue which is almost black, and in silver, the latter for a two-pica band extending across the sheet just above the name and over which "Offset and Letterpress Printing" in Copperplate Gothic appears in the deep

# AMERICAN INSTITUTE Graphic Arts Exhibition

## DESIGN AND PRINTING FOR COMMERCE

Judged finest commercial specimens from the last two years' best

## THE 50 ADVERTISEMENTS OF THE YEAR

Finest advertisements based on contribution of designer, artist and photographer, and advertising effectiveness

## THE 50 BOOKS OF THE YEAR

Award winners for design, typography, manufacture and artistic concept

## ANNUAL A-I-G-A MAGAZINE SHOW

Only comprehensive exhibit of commercial magazine achievements in the United States

## ZELLERBACH PAPER COMPANY

cordially invites you and your friends to  
view the AMERICAN INSTITUTE OF GRAPHIC ARTS  
exhibit of prize winning specimens from the  
advertising, printing and publishing fields,  
selected for outstanding excellence in basic idea,  
creative design, and quality of reproduction.

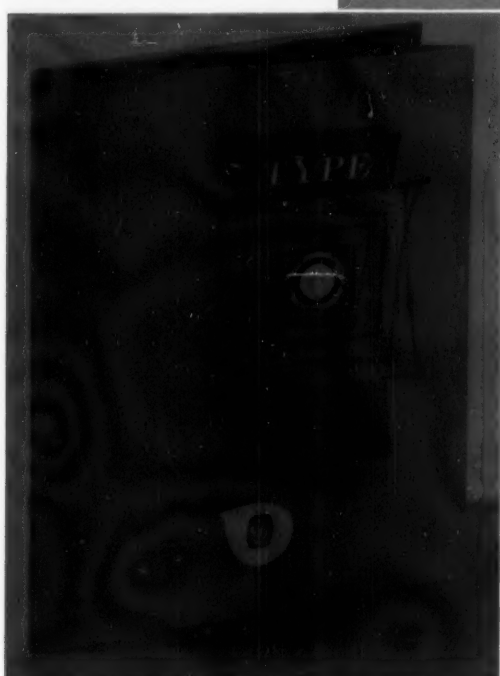
\*\*\*

Zellerbach brings this all-American exhibit to  
your city for the advancement and appreciation  
of graphic arts following the earlier European  
presentation, "NEW IDEAS FROM THE OLD WORLD"

THIS IS "AMERICA'S ANSWER"

blue. We have long advocated use of color on one-color work that is habitually, and for no other good reason, printed with black ink. Naturally, therefore, we consider what might be designated near-black, deep tones of blue or some other hue, preferable to stark, dull black. The bottom line giving your address and telephone number is unsatisfactory. Set in relatively too large sans serif caps, widely letter-spaced, the copy is overemphasized. If the line were shorter, just a little longer than the name line, the contour of all lines would be graceful and pleasing in comparison with the present forced, uninteresting, squared block. When one line of a design is widely letter-spaced and others are not, the tone is broken up with displeasing results. The letterspaced line, in effect, doesn't seem to belong. There's virtue in consistency, too. We're not surprised the customer liked the cover of the company magazine, "Rexevents." For type, heads, and halftones inside, the deep green is far better than black would be. We consider the two big red panels on

Look! See! "This is IT!" Many years will probably pass before as notable an item of promotion is issued in the graphic arts as the "Type" portfolio of Cooper & Beatty, Toronto. It is pictured closed, in the halftone below. Readers should contemplate the 9½ by 12-inch front of original with its light brown background (reversed for two white "spots") with rough lines of interlaced panels in black and red, and the strip of film (in reverse color—i.e., negative—but with copy reading properly) inserted through slits. It will be realized the book is as impressive and intriguing as could be considered



## a FLEXI/type

If you've ever seen reflections of yourself in bent mirrors along the circus midway, you're well along the way to understanding what happens when light, reflected from a normal image, is bent.

Now, we can do the same thing with type and much more. By using huge prisms in front of a camera lens, we can make a normal type letter look tall and lean, or short and fat, we can italicize it or backslant it, put it on a curve or throw it into perspective, make it lighter or bolder, outline it, shade it on any side, introduce ben day effects on the letters or on the shadows, or both.

A whole new world of typographic effects is opened up, with the only limit your own imagination is your needs.

All that is needed to order FlexiType is a rough layout of the effect you wish to achieve with any of Cooper & Beatty's wide repertoire of type faces. We'll duplicate your sketch accurately, and supply you with a needle-sharp glossy print ready for engraving . . . a proof that can't smudge or start.

a  
a  
a  
a  
a  
a  
a

Use the sheets inside this flap to guide you to the effects you can achieve, and how different types appear when modified by the camera.

The front and back of Cooper & Beatty portfolio fold inward almost to page width and there are also short folds upward (inside) to hold loose specimen sheets. Reproduction above is of inside front. "PhotoComposition" is display on leaf folded from back featuring Fotosetter machine, illustrated and its work described thereon. Layout on this fold is consistent, but everything is in reverse color, title being white (paper) in red band, text and illustration white in black plate. Numerous demonstrations of what can be accomplished by "trick" photography of type proofs, as sampled above, are made on loose sheets beneath front leaf. The back (right side when opened) holds specimen sheets of different types available in Fotosetter composition, also of some styles sharply blown up to sizes much above largest metal types. The whole portfolio should convince all that "camera composition" (do we coin a term?) is firmly established as a versatile and useful graphic arts tool.

the front of the folder for the Toledo orchestra much too prominent. Indeed, they stand out so strongly that type and halftones are scarcely noticeable—a rather different violation of tone harmony. The weak gray halftone of the soloist scarcely gets a nod, and if the two blocks of red had to be used, the halftone should have been larger and darker.

WARP PUBLISHING COMPANY of Minden, Nebraska.—We don't know for just how many years you have sent us a copy of your annual publication, "Warp's Christmas Reminder," but we do know that the 6- by 9-inch booklet of 32 pages and cover has renewed annually a wish that we might spend one Holy Day and the day before



## Display

**TIPS ON TYPOGRAPHY**

An important rule of typographic design is "All display is no display." Printing everything in bold type, or a large size, or in color, defeats the intended emphasis.

Copy for displayed typography should be analyzed with "What? Where? When? How?" or whichever questions of the four apply. Next the designer decides the relative importance of each item. He then grades his emphasis accordingly. All other material is definitely subordinated.

It is often true, of course, that main emphasis can be placed equally effectively on any one of several points. The purpose of the piece of printing will always indicate the primary display.

Inevitably, too, there is the customer who insists "They're all equally important!" In this situation a designer must use his skill to vary the display while keeping it relatively equal. Among the ways to do this are: (1) Contrasts of cap lines with a larger point size lower case; (2) contrasts of roman and italic; (3) larger lines printed in a weaker color; (4) smaller display placed in the more prominent locations of the design and vice versa.

TYPOGRAPHY CALL — *Dahl & Curry* —  
**TYPOGRAPHERS & ELECTROTYPERS**

204 FIFTH AVENUE SOUTH • FILLMORE 1491 • MINNEAPOLIS 15, MINNESOTA

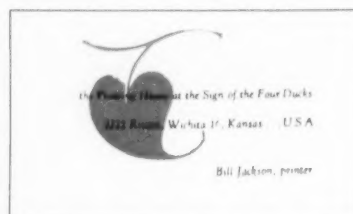
Sound and basic principles of type display are offered in this blotter by Minneapolis trade and advertising typographer which all should heed. Original is in black and light blue on white stock

in Minden, which you've nominated, and with reason, "The Christmas City." We surmise, also with reason, there is no city where more is done per capita or per square block in celebrating Christ's birthday in a proper manner. Whether your keepsake stimulated the town's unique recognition of the day, or vice versa, we would like to know. The most dramatic demonstration of Minden's grand salute is evident in the lavish illumination of the dome of the court house, with colored electric light bulbs arranged in the form of streamers, festoons, and giant stars, all visible for many miles over the flat Nebraska terrain. It is proper—smart, in fact—to feature the four-color illustration of this lighted dome against a black background filling a page of each issue. It attains trade-mark quality, labels Minden "The Christmas City." Your use of the picture as an inner cover on the 1954

edition is excellent. You achieved a striking effect in die-cutting a large star in the outer cover of heavy white stock showing a section of the lighted dome as part of the cover design. It amounts to double use of the process color picture. Surrounding this open star, the circle marked by the points of the cut-out star, and printed in "gold," constitutes a splendid background. Your title, in appropriate uncial caps printed in red, follows around the "gold" circle effectively, a case where type in the form of a circle is good. On white, rough-textured stock, all this makes for what we feel is the finest cover to grace any issue of your great little publication. Other readers should know that the content—short items in prose and poetry about Christmas, Minden, and your fine family—could be adapted elsewhere. We salute you on the second booklet accompanying the 1954 "Messenger." It presents facts

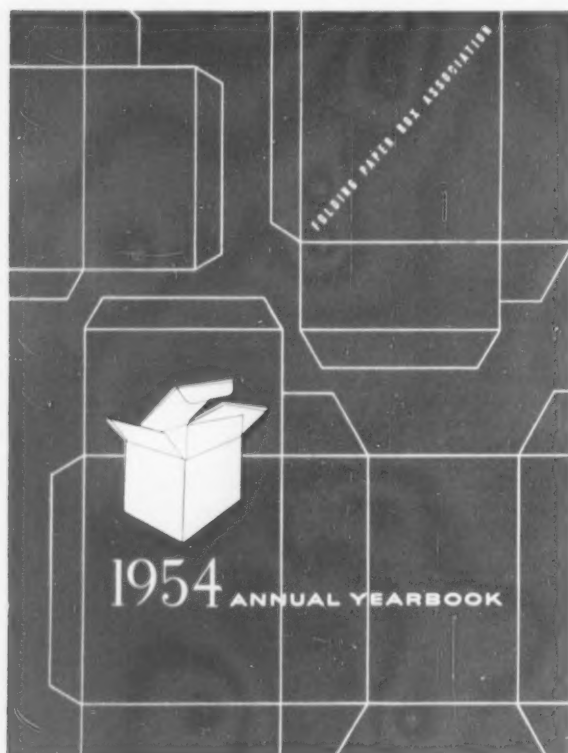
about your city for the benefit of visitors, especially new residents. It is something, again, many publishers and commercial printers might set up to turn out annually, to their glory and profit. No advertising appears in either booklet.

T. C. PICKETT of Neenah, Wisconsin. —Congratulations on your creation of the giant folder, "Everything comes to life on paper," for the Kimberly-Clark Corporation. While it is exceptionally well designed, two features are of unusual interest. In the first place, the folder demonstrates the vastly improved potentials



With the type larger and the green much lighter, original of this card by Bill Jackson, Wichita, Kansas, is more satisfactory than it appears above, but even there the type is too small

of the offset process in achieving sharp detail and color strength on coated paper. It wasn't so long ago that the lithographer, unable to print at all well on coated paper, stressed the merits of uncoated and less costly stocks. All credit for widening the scope of offset printing in this respect belongs to the paper manufacturers. We've lived to see, among other things



Printed in deep purple and a bright lavender (box) the 8½ by 11-inch cover from Folding Paper Box Association's report brochure is at once one of the most pleasing and striking of such designs we've seen in months



Characterful picture of decided human interest appeal, strikingly presented, makes looking inside this folder 99 per cent certain. Color on original is deep red-purple, most suitable hue. Read inside spread at right



considered impossible, the same offset plates worked on both coated and rough papers with the impression on the coated much better in every way. We were more than once verbally crucified as late as twenty years ago for having the nerve to say offset would ever be anything but a cheap process. It is also interesting to note that instead of producing the folder with borrowed plates, you had your own special art done to present a better demonstration of usual types of reproduction.

THE COLT PRESS, East Boston, Massachusetts.—Congratulations on your 19-



There's charm with punch in free-and-easy layout of this Washington printer's card. Letterhead and other forms are similarly laid out with identical name line and pen cut in green

by 25-inch broadside, "We wuz covered," which is folded for mailing to 12½ by 9½ inches. Reason for the splurge was the appearance of a candid office picture of the three partners—you Pesaturos—shop aprons and all, on the cover of the *New England Printer*. Use of the word "covered" in your title is apropos and cute, and it also is used effectively on the

TIPS ON TYPOGRAPHY

### SETTING THE HEADING...

A long headline often requires breaking into two or more lines. When this is done it should not be done hit-or-miss, the break should be at the place where each line of the heading will make sense. In this way, the reader will grasp the meaning more quickly and more clearly.

If a headline cannot be broken into a clearly understandable form or so that it does not make a misleading or nonsensical statement, then it should be reworded.

<b>BAD</b>	This New Vacuum Cleaner Changes Housework to a Pleasant Task
<b>THIS</b>	This New Vacuum Cleaner Changes Housework to a Pleasant Task
<b>OR THIS</b>	This New Vacuum Cleaner Changes Housework to a Pleasant Task

CONSULT US WHEN YOU REQUIRE TYPESETTING

*Dahl & Curry*  
TYPOGRAPHERS & ELECTROTYPE

506 FIFTH AVENUE SOUTH • FILLMORE 1491 • MINNEAPOLIS 15, MINNESOTA

To tell how intimates knowing how, wins confidence. This informative blotter carries on with break-by-sense—too often disregarded—and is like another chapter in an authoritative book on typography

inside, which amounts to a poster. Here your copy writer asks, "How about having the Colt Press cover your printing needs?" It's a neat play on a good word. We were slightly nonplussed, when making the first opening upward from the front, to find two blank sections. It seems you might have printed something there to lead readers on to the inside, where you tell your story effectively in giant size type with the cover of the magazine reproduced in full size. Layout and typography are very good, and the presswork is truly excellent. Indeed, we have seldom seen as dense and brilliant black ink so expertly applied to such fine, heavy coated stock.

ARROW SERVICE, Washington, D.C.—You've covered yourselves with glory in designing of your matched stationery and supplementary forms. The "family resemblance" required is achieved by consistent use of your name in characterful

lettering, a sort of hybrid handwriting and cursive type style, and of a trade-mark, a picture of the common pen and section of handle broken roughly at the top, this in a nice green. The handling you've given these features and supplementary copy like the address, telephone number, and so forth, is such that they adapt themselves as well to the envelope and package label as to the letterhead. The matching extends farther than just repeating the logo and trade-mark pen. In fact, it is carried through all of the layout. We cannot offer a constructive criticism, but we will reproduce your business card and letterhead in a forthcoming issue. We note that some forms are on a pleasing soft dull yellow stock, others on white. We favor the colored paper, because it adds to the characterful appearance and the effect of repeated impressions by the different forms. Indeed, with white paper all but

## DIAMOND JIM BRADY

Sales

Catalog

Many are the stories told about the fabulous Jim Brady. Few remember that he sold a product as well as himself. He sold railway equipment. But he put the emphasis on personal selling. He wanted people to remember and talk about him. They did.

He encouraged discussion with the king star diamonds he sold. If their authenticity was challenged, he watched his name on the buyer's office window with the diamond in his ring.

Thus he demonstrated the genuineness of the diamond and left his name etched in glass.

People remember best when they have a memento which recalls an object or person.

Jim Brady today exist in many homes. One of them is printed advertising which pays the buyer's memory of you and your product.

A catalog is one of the best mementos. It's with the buyer all the time.

It should sparkle with concise copy and authentic product pictures. We are Catalog Specialists and can help you achieve this.

From copy to distribution we can be of real service to you. Tell us what you want on the return post card.

VON HOFFMANN PRESS INC.

ST. LOUIS AND JEFFERSON CITY, MO.

120 SOUTH NINTH ST. • ST. LOUIS 2, MISSOURI

Spread of folder (front at left) by leading midwestern quality printing house. Color on original is tint of hue on front page, achieved by benday

universally used for stationery, stock of some other color would, of itself, have some effect in associating a letterhead and envelope, or an invoice, with a company. Black ink and white paper have no such merit to justify the extensive use they get, especially on stationery or other forms that a company's prospects are going to see again and again.

HERBERT W. SIMPSON, INCORPORATED of Evansville, Indiana.—To help you with any constructive criticism is beyond us. Our admiration of your work, among the most characterful and striking we receive, has resulted in our showing much of it in this department over the years. So, to help others, please continue letting us see some of it. Two of your practices should interest other readers. Because you are primarily an artist, distinctive art is a feature of your work. Much of that would be out of the question cost-wise—and here's the point—if produced by letterpress, with plate costs, for one thing, what they are. Doing publicity printing almost exclusively, it is not surprising that much of your work is off-set-printed. Another practice that other printers, especially those doing quality work, could adopt profitably is your periodic sampling of about a half-dozen interesting pieces in a standard folder, which we believe must be avidly opened by all on your mailing list. It is difficult to imagine any more effective printer's advertising than a sampling of fine work done for discriminating customers.

TYPOGRAPHIC SERVICE, Philadelphia. We salute you on the excellence of your 7½- by 5½-inch booklet, "Speaking of Photographic Composition, and Everybody Is." The layout is striking beyond what anyone would expect on a page as small. Such significant items of promotion are ordinarily of much larger size. Rather than describe or illustrate inadequately any of the eight pages or the cover, we'll offer a capsule description of content. Your "Foreword" is decidedly worth quoting, in part at least. "Typographic Service," we read, "is not only the first but the only plant in the country to offer complete Photographic Composition. By complete, we mean we have four different machines capable of producing unexcelled typography for any job ranging from a simple name card to a book—entirely without use of metal. The superiority of typography by photography has already been demonstrated, and with our new, complete plant you will be able to gain a fidelity of reproduction and unusual typographic effects which heretofore have been impossible. The basic machines—Fotosetter, Hadego, Fotomaster, and Filmo-type—are described briefly on the following pages. Every buyer of typography should see the composing room of the future today." A page, not backed up with anything, is devoted to a brief illustrated description of each of those machines, followed by one telling of your facilities for producing photo-stats, enlargements, screened photos, and other photographic items. Each leaf is tabbed with name of a machine so readers can turn at once to the machine in which they're interested. It's a noteworthy item with respect to production and content.



## EMPLOYING PRINTERS' ASSOCIATION OF MONTREAL, INC.

1485 CRESCENT STREET  
MONTREAL 25, QUE.

Telephone  
LANCASTER 8106

F. ALAN SMITH  
General Manager



## Employing Printers' Association

OF MONTREAL, INC.

1485 CRESCENT STREET, MONTREAL 25

TELEPHONE AVENUE 8106

F. ALAN SMITH  
Secretary and General Manager

For sake of their self respect and to encourage fine printing, graphic arts organizations should embrace only the best. Set in ordinary types without benefit of layout, the top letterhead couldn't suitably represent a metropolitan organization in any line, least of all one of the graphic arts. As soon as possible after becoming managing director of Montreal printers, F. Alan Smith, long with top-grade printing establishments, arranged for something much better (second here). Fully appreciating color, a neat brown was introduced. PIA emblem at the bottom of sheet is omitted here

PHONE COlumbus 7694

ONE OF AMERICA'S FINEST CREDIT STORES



Hauptstadt Store  
Cor. 8th & Main

## ZEFF BROS., INC.

JEWELERS • CLOTHIERS

715 Madison Ave.  
COVINGTON, KY.

# Gary's

## JEWELERS

FINE DIAMONDS • NATIONALLY ADVERTISED WATCHES

PHONE OA. 4-5276



3 EAST STATE STREET • COLUMBUS, OHIO

Asked to arbitrate a dispute on the relative merits of the two letterheads above, critic didn't hesitate naming the second better. Name and business stand out more effectively. That, with greater unity—holding together of parts—result in a much more forceful design. Distribution of white space is unbalanced and without "pattern" in first, the several elements appearing to fly apart. Unseen is a clock dial with "gold" figures in trade-mark of both

SCALES • ELECTRIC MEAT SAWS • SLICERS • CHOPPERS • REFRIGERATORS

Phones:

OFFICE 3-3037

RES. 6-3707

SALES AND SERVICE

## E. C. MEYERS

STORE EQUIPMENT • INDUSTRIAL SCALES

Expert Service in All Makes - Parts - Models

920 MAIN STREET

EVANSVILLE 8, INDIANA

## E. C. Meyers

Store Equipment - Industrial Scales SALES and SERVICE

We Service All Makes - Parts - Models Telephone 2-5627 920 Main Street, Evansville 8, Indiana

Home Telephone 6-1707

ELECTRIC MEAT SAWS  
REFRIGERATORS  
CHOPPERS  
SLICERS  
SCALES

Top Meyers letterhead suggests much inferior work of fifty years ago. Scattering of copy, changes in type styles, and weak contrasts not only result in a flat, weak effect but tend to confuse readers. The redesigned version (bottom) includes all of the original copy elements, but they are reorganized for faster comprehension. The second color functions effectively in attracting attention and interpreting copy. Contour of the group of red lines on the right would be improved by transposing the first two



Additional Washington News on page 89

### Resume Fight to Restrict Printing On Government Stamped Envelopes

Senator Frank Carlson and Representatives Edward H. Rees and Hamer H. Budge have introduced bills to restrict printing on stamped envelopes sold by the Post Office Department. Their measures are practically the same as the Rees bill, H. R. 573, which was approved by the House Post Office and Civil Service Committee last year and then tabled by the House Rules Committee.

Under that bill, no stamped or other envelope could have on the outside any lithographing, engraving, printing, advertising or return-to-the-sender request. It did not apply to penalty or franked envelopes, or to those printed "Return to" above three blank lines.

Opposition to H. R. 573 came from the American Federation of Labor and the International Envelope Co., Dayton, Ohio, which holds the government contract for producing and printing stamped envelopes. The AFL claimed credit for holding up the measure. Edward M. An-

derson, National Editorial Association legislative committee chairman, pointed out that the union claim sharpened the need for newspaper job shop executives "interested in modifying government competition in printing" to talk with their Senators and Representatives.

The new bills start the battle rolling again. The AFL may be expected to continue opposing measures that would, in its opinion, scatter stamped envelope contracts "to the four corners and distribute them to the great majority of non-union plants." Ammunition for proponents of the bills may include statements like the one that came from the House Post Office and Civil Service Committee last March. It rated special request stamped envelopes as no longer a public service from the economic or cultural standpoint. The present practice was seen as tending to have an opposite effect, "representing unfair competition with private business, which is adverse to the public interest. Today, job printing and other reproduction facilities are readily accessible from any point in the United States."

### Post Office Changes Requirements For Labeling Third Class Mail

The new Postal Manual, issued in December, says that bulk-rate third class mail matter must be marked "Bulk Rate" or "Nonprofit Organization," whichever applies, instead of the phrase, "Sec. 34.77, P. L. & R.," that formerly was required. However, immediate compliance with this regulation is not necessary, according to bulletins issued by the Direct Mail Advertising Association and the National Council on Business Mail.

Printers and their customers may use up any current stocks of envelopes, labels, or wrappers that carry the old inscription, and postage meters and imprinting machines equipped to print the old section reference may be used until further notice is released.

Mail advertisers have protested that the term "Bulk Rate" may weaken the pulling power of mailing pieces, and both the Direct Mail and Business Mail associations have suggested "B. R." as a substitute. The Post Office Department has not indicated what action, if any, will be taken on this suggestion.

### Announce New Postal Bulletin

The Post Office Department has introduced a new publication, *Postal Service News*, to keep its personnel informed of postal problems, programs, and progress, and for the exchange of ideas to boost the efficiency of the service. The *News* will not be used for publication of regulations.

## GPO Cuts Capitalization \$3 Million Through Operating Economies

Public Printer Raymond Blattenberger has proved again that he can operate the Government Printing Office with reduced financing. On January 10 he presented to Secretary of the Treasury George M. Humphrey a check for \$3,000,000. This windfall for taxpayers came almost on the exact anniversary of a similar reduction in GPO capitalization last year. The figure on that check was \$5,000,000.

The first windfall for the Treasury's general funds reflected improved GPO procedures and fiscal policies. The second represented savings stemming from operational economies over and above the general five per cent cut in labor charges for printing that became effective on Feb. 1 last year. Said Mr. Blattenberger:

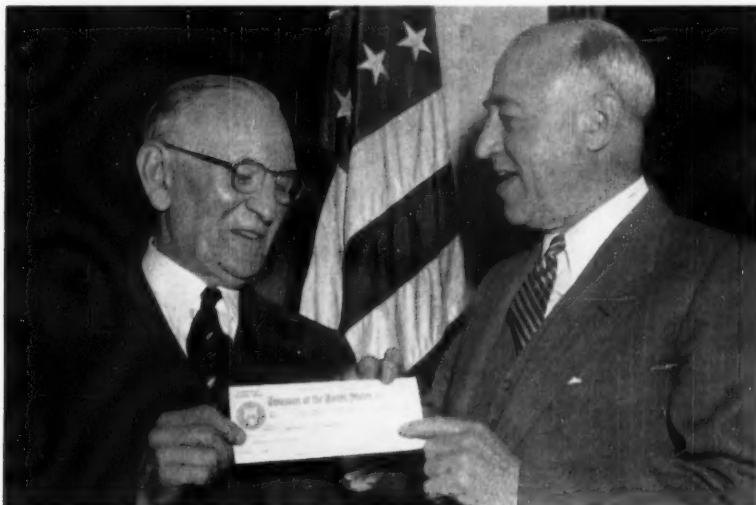
"We have reduced our overhead expenditures by more than \$1,000,000, ab-

sorbed wage increases amounting to \$600,000 as provided by law, and are reducing our charges for offset printing, which for some operations will amount to 25 per cent."

Last year's five per cent reduction in all charges billed to Government agencies was the first lowering of Federal printing costs in more than twenty years. The reduced offset scales apply to text, line, and halftone negatives; blueprint, Vandyke and Ozalid proofs; and hourly charges for negative cutting, stripping, and blocking out for color.

"I anticipated these reductions when I organized our offset operations under a single directing head last March," said the Public Printer. "It seemed obvious that our offset facilities and organization had outgrown the procedures established when the offset process was introduced in the GPO. I was confident that greater efficiency and economy could be effected. The decreases do not go as far as I hope they will in the very near future. The Offset Division has been functioning less than a year, and I have been greatly encouraged by its progress in improving operating procedures."

"Although the GPO is a small agency when viewed from the standpoint of the entire Government, I am doing everything within my power to fulfill the Eisenhower Administration's pledges to carry on necessary governmental operations as efficiently and economically as possible."



Public Printer Raymond Blattenberger (left) hands Treasury Secretary George M. Humphrey a check for \$3,000,000, representing unused funds resulting from Government Printing Office operating economies

# THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

## Quality Control Badly Needed in Composing Rooms

- Composing room quality actually begins with improved customer relations
- Even a small printing plant can have a service desk to aid production
- Composing room procedures are adaptable to production scheduling

The American Society for Quality Control has not yet glanced in the direction of the nation's composing rooms. It will probably be a long time before it does, particularly if a committee of the organization ever visits some existing plants in this ultraconservative industry of ours. It is not necessary, however, to think about quality strictly in terms of shiny new machines and streamlined production methods—the vision that many printers apparently see whenever they contemplate “quality.”

In actuality, quality begins with customer relations. Because printing primarily provides a service rather than a product, it is important to begin our search for quality at this point. How do we handle our customer contacts? Is the busy composing room foreman on the phone all day long battling with the demands of customers? If the foreman isn't on the hot seat, then the production manager probably is. In any case, all the work in a plant suffers if supervisory people are required to deal directly with the customer.

Even the small printing plant can have a “service desk,” manned by a person who has nothing to think about but rendering assistance to the client. The qualifications for such a position are fairly exacting, but not impossible to meet. The job can be filled by a young person training for further responsibilities, but ideally this should be a position of real importance, with a commensurate salary. The service man should be the sole representative within the plant to deal with the client, thereby allowing the supervisory personnel to concentrate on their own areas of responsibility.

The service man must have a comprehensive knowledge of the steps in the production picture, of the styles and size range of types in the plant, and of the capabilities of the various casting machines used in the shop. In his relationships with customers, he must be patient, courteous, and considerate. He must be fully aware of the danger of promising something which the firm cannot deliver.

Aside from the customer relationship, quality is dependent upon a number of factors, the most important of which is attention to details. Here is the realm of

the foreman's responsibility. When the copy enters the composing room, it must be under constant surveillance until it is transformed into clean O.K.'d page proofs ready for the press. Standardized procedures must be set up to insure that all copy is handled in precisely the same manner, with some consideration being made for prompt attention on the inevitable rush job. The foreman should know, within a few moments, the location of copy or proofs and how far along in production any job has proceeded. Logical planning can accomplish this without resorting to the slide rule. A real drawback in our industry is the prevalence of traditional thinking which shies away from the “blueprint” and constantly refers to the old time-worn methods that are now sorely in need of revision.

## Systematized Method for Markup of Copy, Using Colored Pencils and Special Labels, Will Increase Productivity

The systematized markup of copy is today almost a must for a progressive printing office, since lost time in analyzing instructions at the keyboard or frame, at current hour rates, may result in an appreciable strain on composing room productivity. Many shops have instituted a copy markup desk which handles every sheet of copy coming into the plant. Here, a production assistant, familiar with the types in the shop, clearly indicates type face, size, leading, and measure, in a fashion which makes the copy easily understood by all composing room people who will have to handle it.

While this practice would appear to add to the office force (a nonproductive unit, in the opinion of many printers), efficient scheduling can keep the task within bounds. A few printers feel so strongly about this that they even retype all handwritten or heavily corrected copy to assure smooth production in the composing room.

The use of colored pencils will save many minutes in markup and will prevent needless cluttering of the copy. For example, to indicate the amount of space needed between letters in a carefully

Composing room operating procedures are adaptable to modern production scheduling, however much personnel dislike to make the effort. At a recent meeting of printing production men, the majority admitted that their plants did not have production systems in operation, but all firmly agreed that some method is absolutely necessary if the industry is to hold down operating costs. Many printers who have plants containing only the well-established typesetting equipment face the future with some temerity. They wonder vaguely about the so-called revolutionary new machinery and what effect new technologies will have on their businesses. Frequently, they need to look no farther than their own plants to ascertain just where the trouble really lies. So long as obsolete procedures are kept in practice, there will exist the opportunity and the need for new ways to take over. Quality, therefore, is not merely a means by which a plant can be cleaned up and whipped into shape, but a harsh economic fact that can make or break the industry.

spaced line of caps, the typographer may use a blue check mark to show a one-half point space, a red check for one-point, green for one and one-half, and brown for two points. The same mark may be used to indicate space between lines. After a relatively short break-in period, this system can be very effective. A color may also be used to show which size of type is to be used, eliminating the need of writing this information in the margin of the copy.

Another idea used in some shops is to attach to the first sheet of copy a small label giving the following information: measure, type face, size, amount of indentation for paragraphs, type to be used for heads and subheads, and style (flush right or left, or centered). This label, quickly filled out, has the value of pin-pointing information which frequently must be laboriously sought. Most copy is adaptable to such a procedure.

However, no matter what trick or stunt is adopted, the printer must always be ready to advise his customers on the value of clean, neat copy if author's alterations are to be held to a minimum. If no system at all is used in the plant, at least all copy



should be marked up in the same way for every job. Information should certainly be given in a standard pattern, so that operators and compositors know exactly where to find it.

Up-to-date printers are finding it a smart move to issue a small booklet outlining procedures for handling copy, and to send it out as direct mail advertising, of real value to any organization purchasing printing. Almost mandatory is the inclusion of such material in the printer's specimen book.

## How To Handle Dead Bank To Speed Daily Operation

In most printing offices a certain amount of confusion is created by the dead bank. It is in this area that waste and inefficiency often occur.

The standard practice is to dump type on a bank to await a slack period during which distribution can take place. Unfortunately, this "Operation Clean-Up" is generally postponed indefinitely, bringing about a chaotic condition aggravated by every successive dumping of undistributed type. At the very least, time will be lost in hunting for sorts to complete a line of composition. Valuable type may be battered beyond repair, and there may even be a good chance that it will be pied and consigned willy-nilly to the hell box.

It is true that production conditions govern the state of the dead bank, because no printer wants to spend time on distribution when there is a backlog of live jobs to be set. Nevertheless, with a little organization, the loss of time and materials can be reduced to a minimum.

In the first place, the dead bank should be spacious enough so that galleys of type need not be piled or stacked. A sloping bank is best, to prevent untied jobs or lines from becoming pied. As a further improvement, a number of galleys can be set out, each with a large number painted in the upper (open) corner. The type in the shop can be classified alphabetically on a chart, assigning a certain number of faces to a galley or galleys. It would be necessary, of course, to separate different types that appear in a single job, but two gains would be evident. First, the location of sorts would be simplified, and second, the job of distribution would require merely the carrying out of the galley to a single point.

The chart, for quick reference as well as for protection against wear, should be hung on a hook or mounted on a board over the dead bank. Comps should be cautioned not to pile up too many leads and slugs along with the type, because such a practice contributes to the normally overcrowded condition. A procedure of this kind is uncomplicated enough to be a ready aid in raising production.

• In 1856 Cornelius Wendell was elected public printer of the United States. He established a large printing plant in Washington which was bought out by Congress in 1861. This plant is now the U.S. Government Printing Office, the largest printing plant in the world.

## Your Slug-casting MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*

### Binding Mold Disk

Q.—The back knife on my machine persists in clogging with small particles of metal. These bind against the mold wheel and cause the elevator to engage with a thud for lockup. I have had the knife resharpened twice and also tried polishing it to a mirror finish. The knife is adjusted so that the slugs are true and measure type-high. What can I do to eliminate the metal accumulation?

A.—Your first necessity is a good-quality felt back-mold wiper. This should be treated with kerosene and set so that it will maintain a light, constant pressure against the back of the mold.

The cutting edge of the back knife must taper away from the back of the mold at an angle that will give free clearance. You should be careful to maintain or increase the factory-ground taper every time a knife is reground. A nick, bruise, or dent in the knife edge, especially if the knife is dull, will offer a foothold for metal accumulation. Such an accumulation is also hastened if the cutting edge is worn back and a vertical drag against the back mold exists below it.

Properly set, the cutting edge should present only a "kiss" contact. This setting can be maintained indefinitely, with minimum frictional wear, if the mold caps and bodies are properly matched.

### Adjusting Buffer Rail

Q.—What should be done to keep spacebands from twisting or binding during transfer from the first elevator to the spaceband box?

A.—This difficulty probably arises because the eccentric screw on the left end of the buffer rail is loose. There is one of these screws on each end of the rail. Once adjusted, they are secured by set screws going through the intermediate channel back plate.

The rail should be adjusted to put just enough drag on the spacebands to keep them from swinging as they are transferred. Too much drag will cause them to twist; too little will allow them to swing and jam up.

Your difficulty will be overcome if you adjust the eccentric screws so the rail puts just a slight drag on the spacebands, and then secure the setting with the set screws.

### Intertype Lever Adjustment

Q.—What is the correct adjustment for the Intertype ejector lever?

A.—There is a screw and check nut in the Intertype ejector lever about half way

down. This prevents too much play in the ejector lever when it is standing at normal. To get at the screw, back the machine until the second elevator lever descends, and push the ejector forward.

This adjustment is to insure the ready entrance of the ejector locating plunger in the slot in the ejector slide when the locating lever is depressed as a change is made in the measure of ejector blade. If the plunger does not enter the recess in the slide, the blade cannot be changed.

### Adjusting First Elevator Link

Q.—How is the first elevator jaw adjusted in relation to the delivery channel?

A.—The grooves in the first elevator jaws should be a trifle lower than the grooves in the line delivery channel if the connecting link at the bottom of the first elevator is adjusted correctly. This makes it easy for the matrix line to enter the first-elevator jaws with smoothness and minimum wear. If the connecting link is in good shape and has no extremely worn parts, then in the upper eyebolt there should be a space of  $\frac{3}{4}$ -inch from the bottom of the eyebolt hole to the top of the eyebolt nut. In the lower eyebolt, there should be  $\frac{1}{2}$ -inch from the link bushing to the top of the eyebolt hole. The upper and lower eyebolts can easily be located when the connecting link is in functioning position on the machine.

The link bushing (B-90) on the lower end of the link can be identified by the vertical grooves in its edge. There are no inside threads on this bushing—only on the outside, so that it may be screwed into the link casing (B-253).

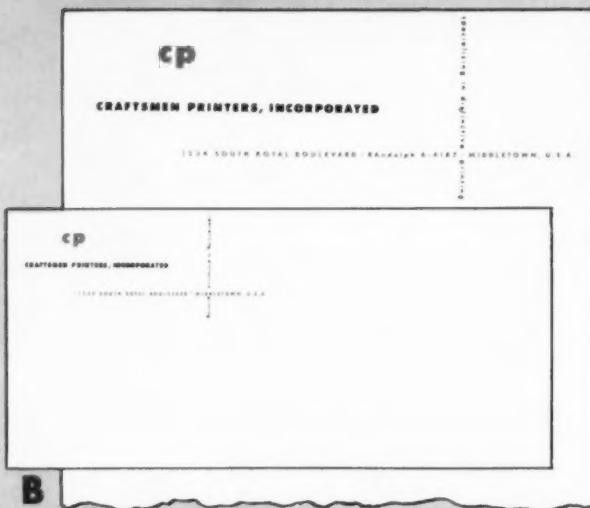
When adjusting the height of the elevator, be sure that the eyebolt nut (B-89) and the eyebolt bushing are positioned tight in the link barrel.

### Adjustment of Driving Clutch

Q.—What is the proper adjustment for the driving or friction clutch?

A.—There should be a space of  $15/32$ -inch between the collar and the machine bearing. To check this, insert a piece of steel or brass  $15/32$ -inch wide between the collar and the bearing. If there is not enough space, thin the clutch leathers. If there is too much, place paper or thin card under the leathers.

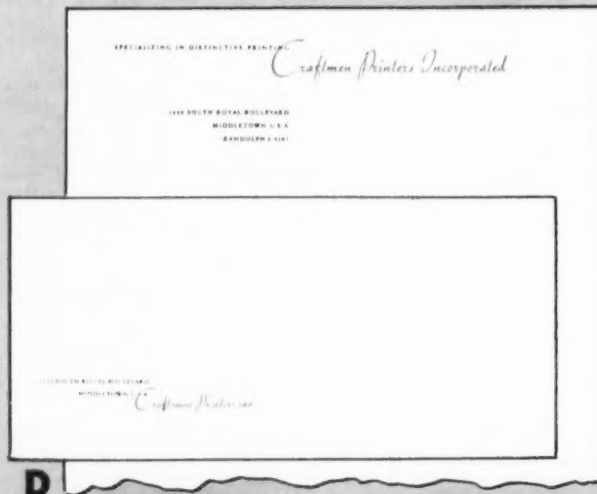
To make this adjustment, back the machine from normal position until the second elevator descends, and have the starting lever open and the stopping pawl clear of the upper stopping lever. Also make sure the forked lever is not pressing against the collar when making this adjustment.

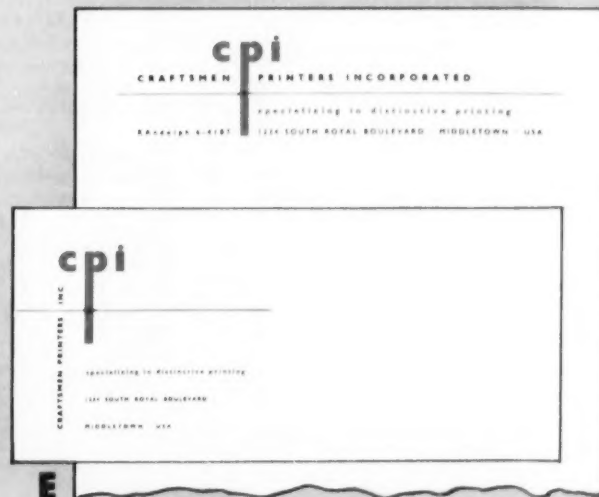
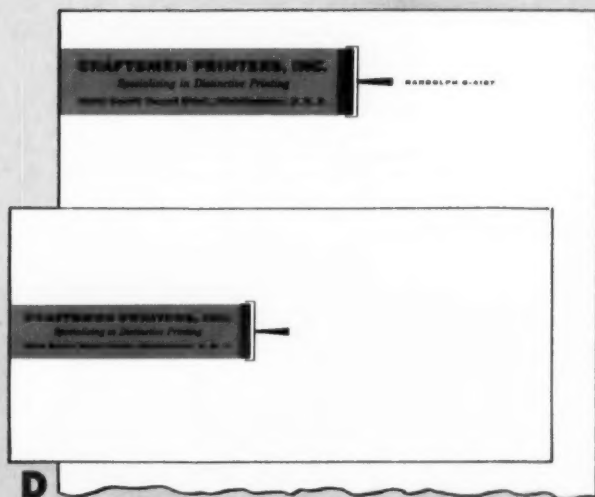
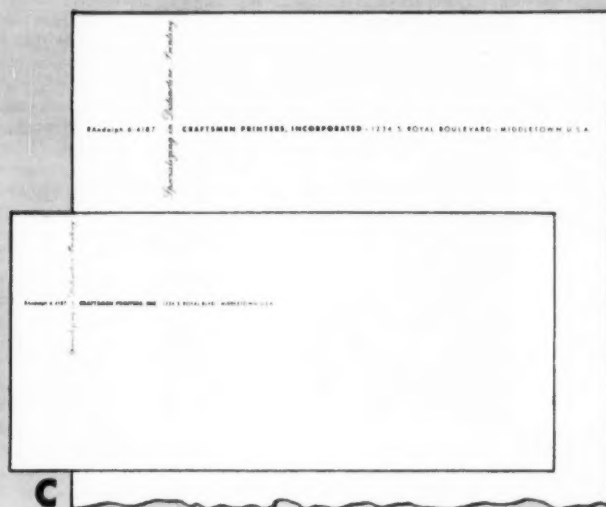
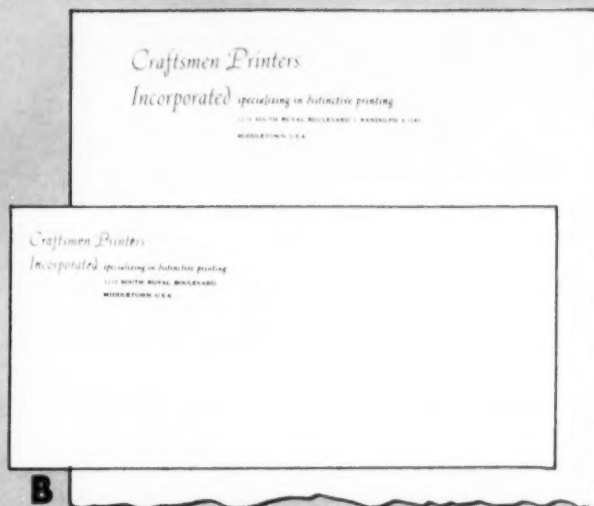
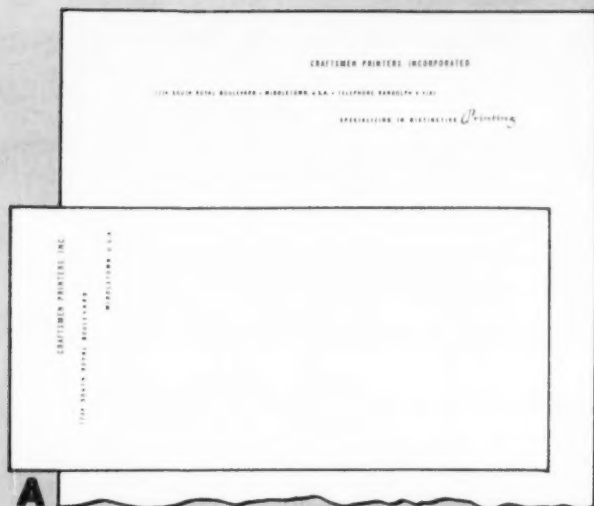


## Honorable Mention Letterheads

On this page are the entries awarded Honorable Mention by the panel of design experts who judged the recent letterhead-envelope design contest sponsored by *The Inland Printer*. (The complete list of winners and reproductions of the top five designs appeared in the January, 1955, issue, pages 58 and 59.) (A) Nestori Pekkola of Helsinki, Finland: red and black on white bond; a hairline inner rule in the 'CP' box dropped out in making this reproduction. (B) C. J. Shackleton, Jost & Kiefer Printing Co., Quincy, Ill.: light apple

green (red here) and dark green on white bond. (C) Nils Buskquist, Goteborg, Sweden: deep red and black on white bond. (D) Lars Buskquist, Goteborg, Sweden: dark green and black on a pale green, laid-finish stock. (E) Richard J. Hoffman, Los Angeles (Calif.) City College Press: an unusual color combination that rated high with several judges—lavender (red here) and very deep green on a white, laid-finish stock; foundry ornaments overprint a solid band of color. Five Honorable Mention awards were provided for in the contest, but the winners shown here are not arranged in order of the point scores assigned to them on the basis of judges' ratings.





## More High Scoring Contest Entries

The designs shown on this page were not prize-winners, but they all rated high in the point scoring of the judges. (A) Richard J. Hoffman, Los Angeles: a conservative design in red and black; Mr. Hoffman designed the entry that won first prize, as well as an entry that was awarded Honorable Mention (see facing page). (B) Max McGee, Springfield, Ill.: bright red and medium blue on white bond. (C) J. E. Helmer, Jost & Kiefer Printing Co., Quincy, Ill.: a low-key design in dark hues of red and green on white bond. (D)

Emil Georg Sahlin, Buffalo, N. Y.: a strikingly colorful design—rich, bright yellow and black on white stock; the brayer motif is made of stock rule. Another of Mr. Sahlin's entries was awarded fifth prize. (E) John Guy, Durban, South Africa: terra cotta brown and black on white, antique-finish stock; the extended 'P' in the monogram was made by butting a stock rule against the vertical stroke of the letter. Mr. Guy also submitted another design which tied for fifth prize in the judging. Other letterheads and envelopes that were awarded high scores by the judges will be shown in the future as special features and in the Specimen Review section.

# THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

## Poor Techniques and Worn-Out Equipment Cause Most Difficulties

- Four major areas: makeready, ink, press, production are trouble makers
- New series of articles will explain how to solve most pressroom problems

An analysis of several hundred letters which have crossed my desk over the past two years indicates that many technical problems still plague the commercial printer. Although a wide variety of problems is found among the more important reproduction processes, in many respects the problems are quite similar. For instance, an offset printer may not have any makeready problem as compared to a letterpress printer, but he may have similar paper problems.

The greatest majority of reported problems falls into four major areas, in the following order of disturbance: (1) makeready—procedure and application; (2) ink—problems and application; (3) press operation; and (4) production—methods and techniques.

One reader asks, "Inasmuch as there has been so much progress in press design, technique, material, equipment, etc., over the past 15 years, I can't figure out why I should still be encountering difficulty with my printing process. My engraver tells me that I am getting better plates. My paper salesman tells me I am getting better paper. My ink house tells me I am getting better ink. Where does the trouble lie?"

The answer is obvious. If it is true that we are securing better material, and it is true, then the difficulty lies in using poor techniques and worn-out equipment. We have to learn to use tested and tried techniques which prove successful every time. If we have to use old equipment, why not discover how to get the very best quality from it, as well as the most production out of it. Do you know all the quirks and foibles of each press? What makes it tick? What to expect from each press when running solids, straight type matter, half-tones? Are you sure of your makeready procedures? Do you know when to underlay, interlay, overlay? Are you overpacking your press? Underpacking it?

Improvements in material and equipment do very little good without proper application. Quality production can only stem from the harmonious relationship between material, equipment, and correct operational procedure. There are sufficient devices on the market to ready any form as correctly as is possible prior to press time. There are precision instruments to measure in calibrated thousandths of an inch the height of type

(type and slug gauges), the height of blocked printing plates by value (plate gauges), and the height of unmounted plates for whatever patent base is to be used. Guesswork can be eliminated.

There are many remarkable and highly developed premakeready systems in wide use throughout the country. If directions and advice on their handling is explicitly followed, these can improve the quality of the finished product. Systems such as Bishop-Stansell, Reillytypes, Cantine overlay board, Collins chalk overlay paper, and others have considerably lessened the work of the pressman.

There are a number of pre-press equipment manufacturers who provide machinery for block leveling, form testing, plate shaving, plate curving, line-up and registering.

The pressman can aid his own cause by giving his attention to printing press requisites such as: (1) a press in excellent condition, fine adjustment, and set on a solid, even foundation; (2) a press which has been thoroughly cleaned so that no particles of oil-stained paper lint will fall on the form during the press run; (3) a correct packing for the cylinder and the form, positioned with utmost care; (4)

grippers evenly spaced across the entire sheet and guides equally balanced to the sheet; and (5) rollers full of tack and used exclusively for specific jobs.

Standardization plays an equally important role. The trend today is to uniform size, uniform thickness, uniform metal alloys, standard formulas, scientific measurement, and precise material, even though a given item may be ordered from any one of several different firms. The degree of cooperation among paper mills, ink companies, equipment manufacturers, photoengravers, and other graphic artisans is manifested in their various associations and their technical conferences. It has been echoed far and wide that standardization is a dominant factor in achieving quality printing. A level, type-high, rigid form without benefit of resilient material would yield less, and perhaps end the necessity for constant makeready and extra impression. This is not to say that some resilience is not required, but the degree of resilience is a question best left to the press engineers. Material used in conjunction with a press should conform to press specifications no matter who manufactures such material.

Future articles in this series will help to explain how to solve problems found in the four categories mentioned above, and how to make use of the latest technical aids in improving production.

Speedy installation was the keynote when this new offset press was airlifted from the Harris-Seybold plant in Cleveland to Clen-Mathers Press, Ltd., Montreal. Nine hours after leaving Cleveland, the press was in the Clen-Mathers plant, and within 24 hours the press was set for pulling a test print







Precision device was developed to check levelness of composing room working surfaces and press beds

## New Device Checks Level Of Forms and Press Beds

A basic requirement in preparing forms for flat-bed presses is accuracy in working surfaces in the composing room and accuracy in the beds of the presses on which forms are locked up. With a newly-developed device, the levelness of composing surfaces and press beds can be checked with accuracy in a few minutes.

Designed by Paul J. Ocken, vice-president and general manager of Graphic Arts Industry, Inc., Minneapolis, the device consists principally of a narrow stainless steel plate held in an upright position by heavy angle members. The upper and lower edges of the plate are ground parallel and straight within a tolerance of .0005-inch.

In use, the device is placed on the surface to be checked, and a dial micrometer, riding on the upper edge of the rail, indicates any deviation in the surface. Micrometer readings may be in thousandths or ten-thousandths of an inch.

A patent application has been filed for the device, and plans are being made to offer it to the trade commercially.

## How to Print Solids

Q.—I can never seem to get good results in printing a large solid on my press. Perhaps it is because of lack of experience as a pressman, because this is my first experience with a small automatic cylinder.

First, what kind of packing is best for printing solids? Second, should I cut down the ink in the fountain and increase the stroke of the fountain roller to get the proper coverage?

A.—The first thing to do is write to your press manufacturer for his instruction booklet. Every manufacturer issues them. This booklet will give you the press packing figure and show you diagrams on how to adjust your fountain properly. It also will help explain and solve operating problems.

The press should never be packed beyond the edge of the cylinder bearers. Regular packing for this type of press is usually .057-inch thick. The impression on solids need hardly ever be more than two "spot sheets" with a .003-inch hand-cut overlay. Solid plates can measure .920-inch.

The amount of ink required to print a solid should be that which is sufficient to cover the plate and still give you the desired color for the job. Too little ink will give you a lighter shade; too much will make the job darker and cause offset.

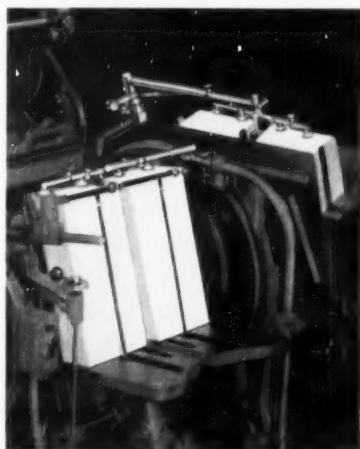
You evidently are under the impression that your gas heater is supposed to dry the

sheets. This is not so. The purpose of the gas heater is to take out the static electricity in the sheet and prevent sheets from sticking together in the delivery. I suggest that you buy an offset spray gun to eliminate offset from any kind of form. These

spray guns are very effective. You must decide whether wet or dry spray is best.

Setting of fountains for your type of press was reported in the Pressroom Department of THE INLAND PRINTER, October, 1954. It is best to adjust for a large turn of the fountain ball and a smaller flow of ink through the keys.

• King Charles VII, hearing of Gutenberg's experiments, sent Nicholas Jenson, then master of the mint at Tours, to Mainz to obtain Gutenberg's secret. Jenson entered the printing establishment of Fust and Schoeffer, took the required oaths of secrecy and learned the trade, to become one of our greatest early printers.



THE C & P NEW

*Craftsman*

WITH SIDE DELIVERY

10 X 15 12 X 18

FEEDS TWO-UP

TO REGISTER

Because both sheets in printing small forms on the C & P NEW CRAFTSMAN are always held by the feeding arm until positioned on the platen, both sheets can be printed to an accurate hair-line register. This doubles production so that from 8,000 to 9,000 impressions per hour on small forms are entirely feasible.

High quality, fast production on small forms is but one of the scores of features that make for profitable printing with the NEW CRAFTSMAN. Other outstanding advantages include:

NEW SIDE DELIVERY

14-INCH CAPACITY, both feed and delivery

PRINTS ONION SKIN TO 12 PLY BOARD

REGISTERS TO LEFT OR RIGHT

DUAL IMPRESSION CONTROLS

INCREASED SPEED—10 x 15 up to 4500  
12 x 18 up to 4000

EXTRA LARGE SHEET SIZE

SPEEDY MAKEREADY

TIME PROVED INK DISTRIBUTION

FOUR FORM ROLLERS—TWO VIBRATORS

HAND-FEEDING PRACTICABLE

THE NEW

*Craftsman*

has over 100 detailed refinements in operation and construction features. Write us for descriptive literature.

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**CHANDLER & PRICE**

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6000 CARNEGIE AVE. • CLEVELAND 3, OHIO

Builders of Printing Machinery for  
Nearly Three Quarters of a Century

## Recent Lithographic Technical Developments Products of LTF Experimental Laboratories

The following is a summary of an illustrated talk on "Recent Lithographic Technical Developments" presented by Michael H. Bruno, research director of the Lithographic Technical Foundation, at a recent meeting of the Metropolitan Lithographers Association of New York City.

Lithographic research is now directed toward improved quality through the use of newly-created instruments for checking and the use of new equipment, whereas formerly the emphasis was on production. This improvement in lithographic quality in America now exceeds the quality produced in Europe and has been brought about through equipment and scientific processes rather than by hand skills as in Europe. America's higher wage rates and volume of production have made it necessary to achieve the improved quality by means other than hand skills.

Developments in offset platemaking have brought about a return to surface plate techniques as compared to deep-etch techniques because these methods are cheaper, quicker and require no staging. Working with negatives, there is less danger of spots than when working with positives. The new vinyl lacquers are useful in improving image areas and are not wet by gum. Modifications permit their use for surface plates. Any scumming is easily avoided by wet washing the plate and then applying etch. This is also a good treatment for the new bimetal press plates.

The trend is to the use of the various types of bimetal plates, with no grain or little grain, depending on chemical treatment for carrying the water film. Chemical treatment has made possible the use of the so-called "grainless" plates where only the use of pumice applied by hand rubbing is sufficient for the little roughness necessary. Research would indicate that some roughness of the plate surface is necessary for the image to carry the ink.

Copperizing by chemical means is particularly effective with aluminum, for aluminum oxide has an affinity for water, but work is being done on copperizing zinc; however, zinc has to have gum on the nonprinting areas to make them water receptive.

LTF research is being done on diazo plate coatings suitable for making the larger offset plates in the lithographer's own platemaking department. This would

give the advantages of the presensitized plates now obtainable for the smaller plate sizes, for such plates are not affected by humidity and can be made up and stored. However since organic solvent is used for developing, this part of the platemaking would have to be done with other than the usual facilities or contamination of the water development equipment would result.

In the sheet-fed field, work is being carried on to increase press speeds without sacrifice of quality. For web offset presses there are ink and paper problems to be solved to keep costs down for these materials. Research has resulted in improved wash-up solutions which reduce stripping of rollers. Chemical copperizing of steel rollers has also helped to reduce stripping, and the use of chromium and stainless steel for the water rollers has helped in dampening. These developments also come from research.

### Charles F. King Named Officer Of Detroit Lithograph Firm

Charles F. King, editor of THE INLAND PRINTER's Offset Department, has been appointed executive vice-president of the Calvert Lithographing Co., Detroit. During the past 20 years, Mr. King has held various technical and managerial positions in the graphic arts industry. He was one of the first technical men to be employed by a printing company, and he was also one of the first to apply statistical quality control methods in the printing industry. For the last eight years, he has been with United States Printing & Lithographing Co. as assistant general superintendent of its Cincinnati plant and as director of control and development.

Mr. King has served on many national committees for various graphic arts associations, and he is well known for his writings on lithographic subjects.

Mr. King will continue to write the Offset Department in this magazine.



Charles F. King

Much work is being done on improving the dampening of the offset plate on the press. This includes the use of parchment paper covering on the regular dampening fabrics, and even a revival of work on refrigerating the plate cylinder for moisture through condensation—new surface treatments hold down oxidation, a former difficulty. Running ink and water in mixture may have merit, judging from new findings on an idea which basically is old. Much research to find an improved dampening method is being done with various types of spray systems, of which there are several. LTF is working with an electrically-charged spray unit to get a better water film on the plate.

Problems relating to moisture content of paper have been solved but the method of determining the "pick" of a sheet of paper by the wax pick test did not duplicate press conditions, and did not work with latex coatings now widely used. The need for a better method resulted in the invention of the LTF Pick Tester, an instrument which duplicates the important press conditions which affect picking, i.e., (1) pressure, (2) period of contact, and (3) angle and speed of separation of paper from the blanket.

Another problem with the offset press is the change in the tack of ink taking place during the press run, and methods of determining just what these changes were. The LTF Inkometer (bench model) developed several years ago gave the answer on tack and length of ink at the start of the run. To determine the changes in the ink during the run, the Lithographic Technical Foundation is now working on a Press Inkometer which is mounted on the press to indicate the changes taking place. Results to date indicate that this instrument does a good job in indicating the balance between ink and water; also that some water absorption, in blanket and ink rollers, is desirable in the transfer of ink to paper.

The LTF has also worked on an instrument to measure what happens on the transfer of ink to the paper. Strain gauges are mounted on a specially-fitted LTF Pick Tester and these are connected to an oscilloscope which produces a graph for interpretation. A recording densitometer for measuring and studying the factors that affect quality in printing has also been developed. This instrument can screen an area as small as 4/10,000 of an inch—an individual halftone dot.

Thus research today in the lithographic industry, spearheaded and coordinated by the Lithographic Technical Foundation, is aimed at better quality.

# LNA's Fifth Lithographic Awards Competition Will Close March 1

Announcement brochures and entry blanks for the Fifth Annual Lithographic Awards Competition and Exhibit sponsored by Lithographers National Association have been mailed to national advertisers, ad agencies, lithographers, art firms and many others. The attractive four-color brochure containing entry rules was designed by Norman Perman, Chicago commercial artist, who has been selected to design the catalog showing illustrations of the prize-winning entries.

Mr. Perman, 26, was born in Chicago, served as a Navy recruiting division artist for two years, studied at Northwestern University, earned a Chicago Art Institute B.F.A., worked with Everett McNear, then studied and traveled in Europe. He now operates his own studio, specializing in direct mail and booklet design and decorative illustration. He is consulting art director for Frederic Ryder Co., typographers, a member of the Artists Guild of Chicago and the Society of Typographic Arts, and has exhibited his fine and advertising art. Last spring he was awarded an STA scholarship.

Deadline for LNA competition entries is March 1. Pieces will be judged for their lithographic quality, design and art, and functional value. Certificates will go to first, second, and third winners and to those receiving honorable mention. In addition to major classifications—such as direct mail advertising, point-of-purchase displays, posters, packaging, books, magazines, maps, art prints, decals and metal litho—categories include school year-books, a new class, and subdivisions for greeting cards and calendars.

The catalog will be sent to 30,000 firms and distributed at a Chicago exhibit in

May, at LNA's convention exhibit June 20-23 at Lake Placid, N. Y., and then at exhibitions in many principal cities. Announcement brochures and entry blanks are available from LNA at 420 Lexington Ave., New York 17, or from its office at 127 N. Dearborn St., Chicago 2.

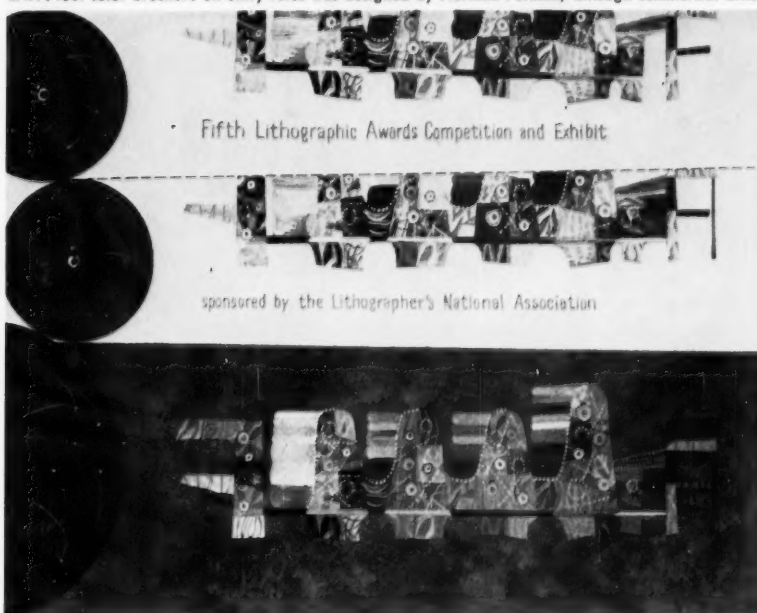
## Washington Litho Group Installs New Officers

A new slate of officers to head the Washington (D. C.) Litho Club was installed Jan. 25. Leo B. Krebs, National Publishing Co., will be president for 1955, succeeding Frank H. Mortimer, executive secretary of the National Association of Litho Clubs. Mr. Krebs served on the Washington club's board of governors and as its vice-president.

Other new officers are D. B. Fell of the Navy Department's Bureau of Ships, vice-president; H. Thomas Driver of Batt, Bates and Co., secretary; and James H. Ott of the Bureau of Ships, treasurer.



LNA's four-color brochure on entry rules was designed by Norman Perman, Chicago commercial artist



# LNA, NAPL and PIA Fight Increase in Paper Prices

The Lithographers National Association, the National Association of Photo-Lithographers and the Printing Industry of America joined last month in an effort to forestall further increases in prices of printing papers. Jan. 5 telegrams to approximately 100 paper manufacturers and important paper converters stated the industry's position and indicated that industry representatives would be glad to discuss the matter with producers.

LNA's Industry Relations Bulletin of Jan. 7 referred to strong indications that price increases already posted for sulphite paper were being treated as trial balloons for determining the reaction of customers.

Telegrams making direct appeals to hold the price in line were signed jointly by the presidents of the three organizations—Carl R. Schmidt, LNA; Rex G. Howard, NAPL, and William H. Walling, PIA. The joint appeal said:

"Our industries seriously disturbed by rumors of presently contemplated further price increases by paper mills whose products are used by our members. Urge your company in determining policies to take following into account:

"Despite a continuing high volume of paper consumption, reflecting sustained sales volume, printers and lithographers have not maintained a sound profit position, and current declining trend of profits causes grave concern.

"Present costs and price levels also confront our members with serious competition from abroad. Many advertisers shifting appropriations to other media at expense of printing and printing papers. Current efforts of printing industry to price our products on a sound basis would be seriously undermined by further price increases.

"This is a matter of the well-being not only of printers and lithographers but of all our suppliers. Urge you to hold the line on prices. Representatives of our industries will be happy to discuss this matter with you further, if you wish additional information concerning background of our joint presentation to you."

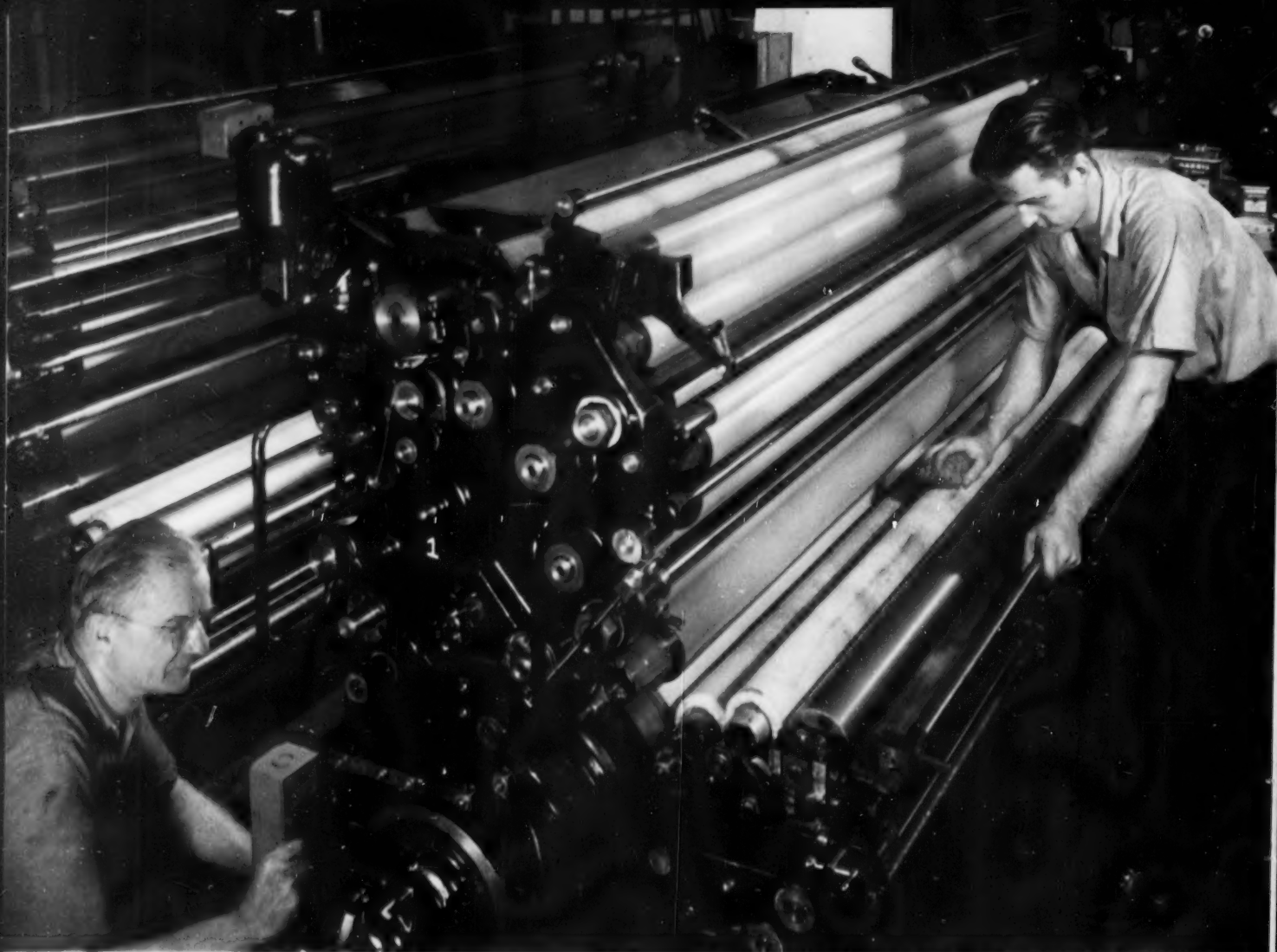
The LNA bulletin urged that printing and litho departments "in their cities strongly support the position of opposition to further paper price increases expressed in the joint telegram."

## E. H. Wadewitz, Western Printing And Lithographing Head, Dies

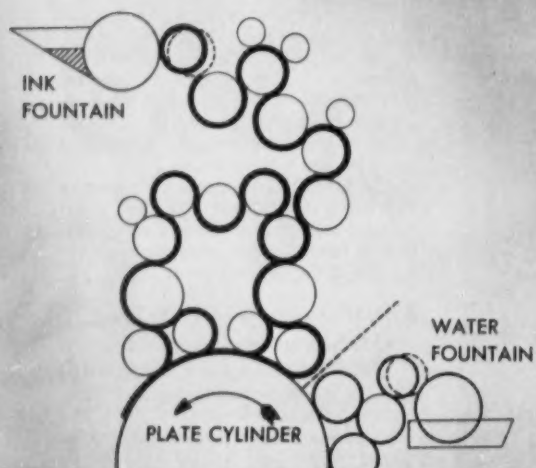
E. H. Wadewitz, founder and chairman of the board, Western Printing and Lithographing Co., and honorary director and former president of Lithographers National Association, died Jan. 15 in Rochester, Minn., after an illness of several months.

Mr. Wadewitz was also a former president of Lithographic Technical Foundation. He had been active in LNA affairs since his company joined the organization in 1933. He was active on many committees, vice-president for two years, a director for eleven years, and president in 1939 and 1940.

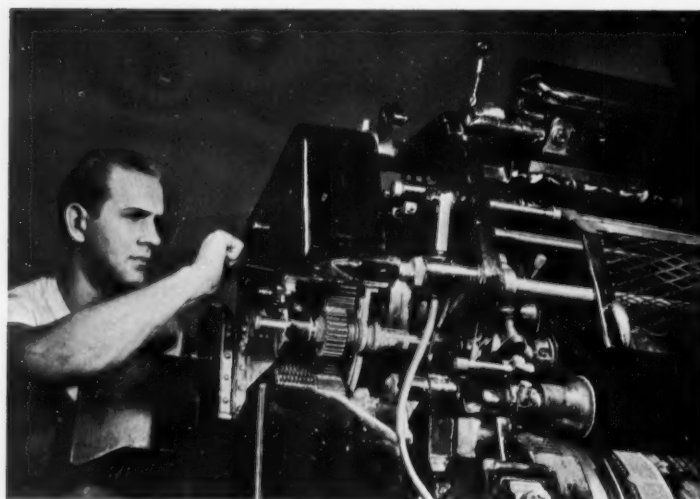




Patented multi-roll inkers in a Harris two-color, 50 x 72" offset press.



**Harris Inker Design** achieves thorough ink breakup and distribution. Long train of small diameter rollers gives properly balanced flow of ink to the plate, practically eliminates ghosting and "one-turn roller streaks." Heaviest ink flow is to form rollers closest to the dampeners. This, plus the Harris vibrating system, produces a smooth, uniform film of color from front to back of plate.



**Correct Vibration** is automatic in the Harris inker. Five vibrating rollers oscillate once for every two revolutions of the printing cylinders for proper ink breakup. Each vibrator changes direction at a different time in the cycle—an absolute must for good distribution. On the larger Harrises, the pressman can easily adjust amount of vibration to suit a particular job, or for split-fountain work.



## Here's why the Harris inker gives you a real competitive edge

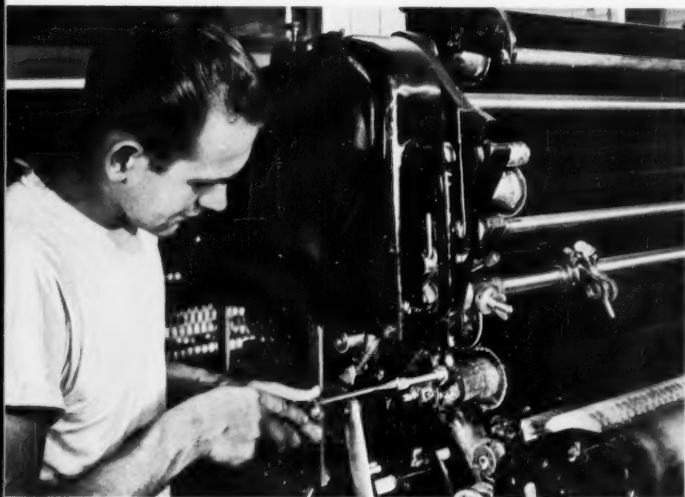
On many offset presses you still find the traditional, storage-drum type of inker. But these old-fashioned inkers can't compete in today's printing markets. Printers can no longer afford the wasted time and wasted sheets caused by ghosting, uneven color, and "one-turn roller streaks". These are all faults of the old-style inkers.

With the new Harris multi-roll inker, the old inking problems are virtually eliminated. It is an important reason why most of the lithographers who make real money in the printing business today use Harris presses.

The patented new Harris inker gives a distinct

competitive edge to the printer equipped with late-model Harris. He can figure on faster makeready and fewer wasted sheets. He can figure on less down time caused by inking troubles. He can figure on both improved quality and improved quantity of good sheets in the delivery pile. He can figure on more profit per job.

The new multi-roll inker is built into all currently made Harris offset presses. Be sure you get the full story on this exclusive Harris feature, plus the many other profit-building advantages of Harris offset presses. Check with your Harris-Seybold representative now—or just clip and mail the coupon.



**Complete Control** of the Harris inker is in the pressman's hands. He can readily adjust his settings to get a light tint or a heavy solid to meet the special requirements of each job. And with the Harris inker, once the operator makes his settings, they stay set. Automatic inker throwoff is integrated with the Harris trip system—if press is tripped, ink stops feeding and form rollers lift off plate.

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Press Size	No. of Color Units				
	1	2	4	5	
14 x 20"					
17 x 22"					
21 x 28"					
22 x 34"					
25 x 38"					
35 x 45"					
42 x 58"					
50 x 72"					
52 x 76"					

Please send me more information on the Harris offset press model (s) checked.

Mr. \_\_\_\_\_

Company \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_

State \_\_\_\_\_

*The design and manufacture of soundly engineered graphic arts equipment is the business of Harris-Seybold. Products of its divisions and subsidiaries include the leading lines of equipment for all three major printing processes—offset, letterpress and gravure.*

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## WHAT'S NEW?

## IN EQUIPMENT AND SUPPLIES

### Enamel Letterpress Stock

St. Regis Paper Co. has announced that a new enamel paper, Cellugloss printing enamel C2S, is available commercially.

The new sheet, according to the manufacturer, is the result of long experimental work and new equipment recently installed at the St. Regis mill in Kalamazoo, Mich. Features of the stock, which is designed especially for letterpress printing, include flatness of surface, solid brightness of color, bulk and opacity, and strength. It is available in standard basis weights of 70, 80, and 100 pounds.

*Manufacturer:* St. Regis Paper Co., 230 Park Ave., New York 17.

### Safe Cleanup Solvent

A new type wash—Rogersol UB-105—has the advantage of removing any dried ink from type forms and cleaning plastic, metal, or rubber plates without damage, according to its maker. The solution, especially formulated for the accepted period of drying time, does not leave a greasy film. It has a flash point of 105 degrees and is nontoxic. The manufacturer is offering printers a sample to test in their own plants.

*Manufacturer:* Harry H. Rogers Co., 5331 S. Cicero Ave., Chicago 32.

### Folding Carton Machine

Simplified setup operation was the aim of engineering changes in a new model infold gluer just introduced to boxmakers. Called the Staude Master gluer, the machine also incorporates as standard equipment many attachments that formerly were optional. As a result, the Master is adaptable for all types of conventional boxes, including Beers style cartons, Brightwood cartons, narrow-bottom cover blanks, and such specialties as bottle carriers. The six-corner equipment with

a third gluepot is furnished at no extra cost. The new front section of the machine takes double- and triple-fold cartons, and can also be used for dewaxing. A special timed bottom feed is available to speed production when running stock that presents feeding problems.

*Manufacturer:* E. G. Staude Mfg. Co., 2675 University Ave., St. Paul 5, Minn.

### Reverse Scan-A-Graver Cuts

The Scan-A-Graver, which makes plastic halftone and line plates direct from original copy, is now capable of producing reverse line cuts at the flick of a switch, according to its manufacturer. The new attachment was scheduled for a first public showing in Boston at the New England Printing Equipment Show Jan. 18-21. All new Scan-A-Graver models will incorporate the reverse switch, and it will also be supplied to present users of the machine under the manufacturer's lease agreement.

*Manufacturer:* Fairchild Camera & Instrument Corp., Robbins Lane, Syosset, N. Y.

### Compact Magazine Wrapper

Space savings and more economical operation are two advantages claimed for a new magazine wrapping machine called the Magnacraft Model E. Occupying only 3x10 feet of floor space, the machine was especially designed for use in medium-sized plants. Setup adjustments are simplified to make it possible to handle short runs on an economical basis, and only one operator is required. The Model E is capable of flat-wrapping or fold-wrapping magazines from 5x7 to 11x16 in size, and it can be adjusted for thicknesses from  $\frac{3}{32}$ -inch to 1  $\frac{1}{4}$  inches.

*Manufacturer:* Magnacraft Mfg. Co., 3138 W. Chicago Ave., Chicago 22.

### Space-Saving Collator

A hand-operated gathering machine recently introduced is designed to save space in crowded binderies and offices. Known as the Thomas Table-Top collator, the device has the same tilted bins, "Ejectomatic" feed, and ball-bearing mechanism used in larger floor units. Pages to be gathered are stacked into bins (both five-bin and eight-bin models are being made), and operation of a hand lever ejects complete sets which are jogged by the operator and dropped into a gathering tray below the unit. The "Ejectomatic" feature permits adjusting the feed stroke of the machine for most efficient operation. The collator occupies table space of 16x27 inches, and the manufacturer says it enables one operator to do the work of three to five people using ordinary hand methods.

*Manufacturer:* Thomas Collators, Inc., 50 Church St., New York 7.

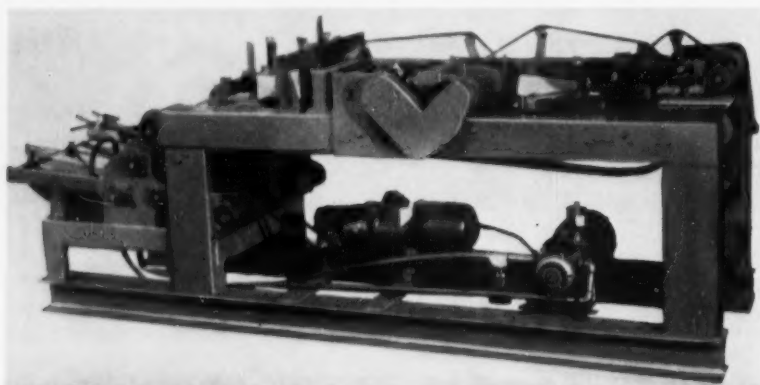


Table-top collator has "big-machine" features

### Automatic Booklet Machine

Printers can now produce 16- or 32-page booklets economically from flat sheets in a single operation with a new machine called the JCM Vertical Bookleteer. The four-in-one unit automatically collates, jogs, stitches, and folds booklets continuously at speed up to 3,000 pieces per hour. Sheet sizes from 6x7  $\frac{1}{2}$  to 11-x14 can be handled in any basis weight from 12-pound to 100-pound, and different weights and colors of stock can be mixed in the same booklet without the need for special adjustments.

The Bookleteer consists of a JCM collator combined with a heavy-duty stitcher and folding unit and an offset pile delivery. If only the collating and delivery units are needed, the stitcher-folder may be turned off, or the stitcher-folder may be run independently of the collating unit. The machine is available in either



Machine will flat-wrap or fold-wrap magazines in the full range of sizes from 5x7 to 11x16 inches

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HIGH SPEEDS →

*Maximum speed of 5,000 sheets per hour assures a correspondingly high productive speed.*



FAST GET-AWAY →

*Miller accessibility, quick easy adjustments mean less down-time, quicker makeready.*



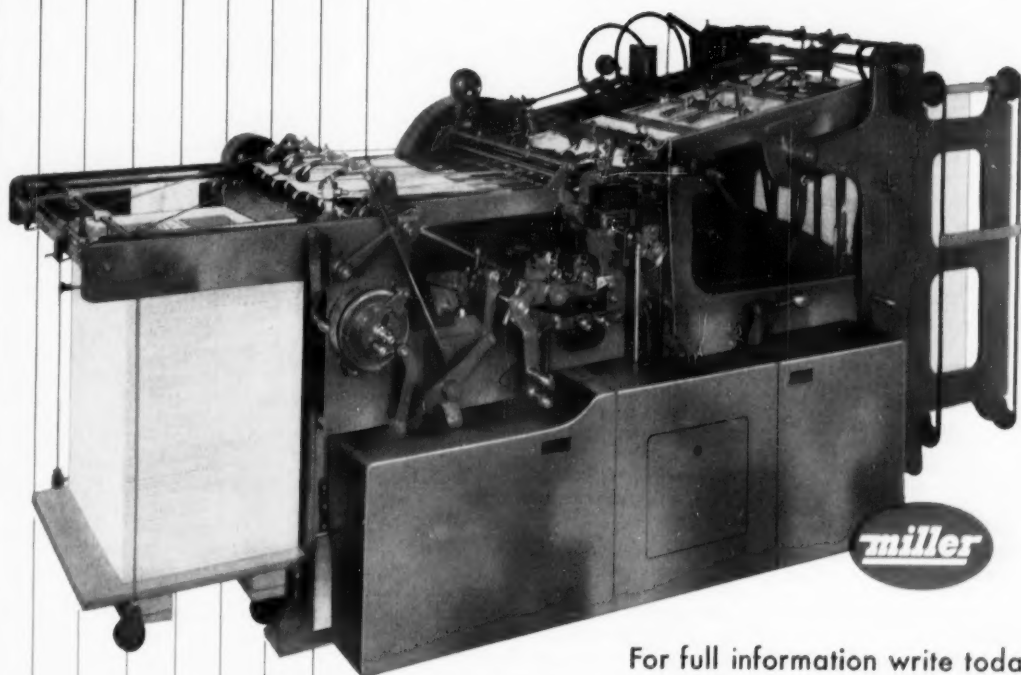
LOW MAINTENANCE COSTS →

*Strength and durability built-in for the life of the press.*



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four- or eight-station models capable of collating 15,000 to 30,000 sheets per hour. Only one operator is required.

*Manufacturer:* J. C. Mendes Corp., 1 Curry Lane, Canton, Mass.



Recorder gives graph of press speed, down time

#### Automatic Production Recorder

More accurate control and a permanent record of press production are possible with an improved rate recorder recently announced. Called the Tetco Type R-500 recorder, the instrument makes a permanent record of press speed or production rates as well as totaling production units on a built-in counter.

Controlled by a rotary contactor and an electric clock, the recorder gives immediate visual readings for control or maintenance purposes, and provides a recorded basis for analysis of production and down time in pressrooms. The recorder chart can be calibrated in any function of speed, such as revolutions per minute, feet per minute, or impressions per minute or per hour. The special chart paper eliminates servicing troubles usually encountered with pen-and-ink, ribbon, or carbon paper marking devices. A special chart-coding device can be used to record the causes of breakdowns or stoppages.

Typical installations often involve as many as a dozen recorders mounted on a single panel to let the superintendent check production throughout the plant without leaving his office.

*Manufacturer:* Electric Tachometer Corp., 2218 Vine St., Philadelphia 3.

#### Labels for Flexible Bottles

Specialty printers may be interested in a flexible label just developed for use on polyethylene bottles and other containers made of flexible plastic or rubber. When a plastic bottle is squeezed, the label "gives" with the bottle, then returns to its original shape when pressure is released. The new labels, according to their manufacturer, make it possible for the first time to put real color and design into this type of packaging.

*Manufacturer:* Fleetwood Press, Inc., 1668 Boone Ave., New York 60.

#### Heidelberg Expansion Trucks

The line of Morgan expansion roller trucks, formerly available for C&P and Kluge presses, has been expanded to include a new model for the 10x15 Heidelberg press. Like the earlier units, the expansion trucks for the Heidelberg press are easily adjustable to the diameter of each roller. No bearers are required, and a special type of molded rubber is used to insure maximum service. Advantages claimed for the units include reduced pressroom noise, smoother press operation, cleaner printing, less wear on tracks, ink savings, and elimination of cut and damaged rollers.

*Manufacturer:* Cowan Pressroom Products, 1651 Cosmo, Hollywood 28, Calif.

#### Plastic Line Scale

If, like most printers, you have spent a good many years looking for a line scale that was reasonably accurate, you may be interested in a new one just introduced to the trade. A "line scale" is a measuring device that tells how many lines of 9-point type, for example, are in a column or a galley—not the familiar line gauge, calibrated in picas or agate-lines.

The new line scale is made of yellow plastic, with divisions printed in black, and it has 12-inch scales for counting all the common slug sizes from 4- to 15-point. The makers say that the scales are accurate to .001-inch.

*Manufacturer:* M & L Publishing Co., 1505 Race St., Philadelphia 2.

#### Low-Cost Lithographic Plate

A presensitized offset plate has been introduced by A. B. Dick Co. for all popular models of offset duplicators. Rated to produce up to 5,000 copies of line work or as many as 2,500 impressions of halftone copy, the plate will take variations of several minutes in recommended exposure time. If runs are limited to 1,000 copies of line work or 500 of halftone copy, only two processing steps—exposure and desensitizing—are required. A third step—lacquering—makes it possible to obtain the maximum number of impressions from the plate.

*Manufacturer:* A. B. Dick Co., 5700 W. Touhy Ave., Chicago 30.

#### Offset Blanket Solvent

Called R.B.W. Rogersol Blanket Wash, a new anti-oxidant solvent is offered especially for cleaning offset press blankets. It is said to remove scum and moisture, prevent oxidation of rubber, and keep the blanket glaze-free while eliminating the need for hard rubbing or harmful abrasives. It is nonflammable and nontoxic. The manufacturer offers a sample to printers.

*Manufacturer:* Harry H. Rogers Co., 5331 S. Cicero Ave., Chicago.

#### Thin-Base Graphic Arts Film

A new thin-base Kodak Autopositive film, possessing slightly higher contrast than regular-base Kodagraph Autopositive film, is now being offered to graphic arts users. With this film, it is possible to produce a negative from a negative, or a

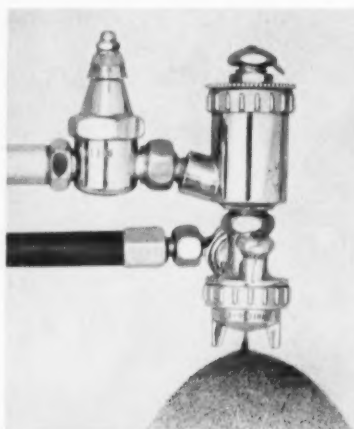
positive from a positive, with a single exposure and development, the company says. Lateral reversal is accomplished in one operation; but where lateral reversal is not desired, the thin base also permits printing the image to metal with the emulsion side of the film facing the exposing light. A slow emulsion makes it possible to handle the new film under ordinary room light. The film is available from Kodak graphic arts dealers.

*Manufacturer:* Eastman Kodak Co., Rochester 4, N. Y.

#### Versatile Anti-Offset Gun

Unique nozzle design in a new anti-offset spray gun permits covering a 42-inch sheet when the gun is placed only 12 inches away from the sheet, according to the manufacturer, thus cutting down the amount of mist that scatters through the shop. Known as the No-Ink Offset gun, the device can operate at either high or low pressure, and it can be adjusted quickly for light or heavy inking conditions in letterpress, lithographic, silk screen, or rotogravure printing. Two units used together will cover a sheet up to 64 inches in size, and an 84-inch sheet can be protected by using three heads. The gun sprays fine, semi-dry particles of protective fluid, and a new type of mounting arm allows it to be rotated 360 degrees in the horizontal plane for easy adjustment on any press.

*Manufacturer:* Paasché Airbush Co., 1913 Diversey Parkway, Chicago 14.



New design cuts down scattering of offset spray

#### New Prebreaking Gluer

A new 180-degree prebreaking gluer for packaging producers, designed to handle heavier, tougher board and to provide accurate prebreaking and folding at high speeds, has been developed by E. G. Staude Mfg. Co., 2675 University Ave., St. Paul 14, Minn. Known as the 4050 Aristocrat, the machine can handle carton blank sizes varying in width from 3½ to 40 inches and in length from 4½ to 50 inches. Elimination of side frames and side drive shafts reduces the necessary setup time, and the design is such that location of the folder frames is unlimited. The manufacturer has prepared Bulletin 4050 to give complete specifications for the machine.



THE

# MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

## Color Work to Be Theme Of Annual TAGA Meeting

An imposing list of experts on graphic arts subjects, indicating a closer approach to faster and cheaper means of color reproduction in all branches of the industry, is being lined up for presentation at the 7th annual meeting of the Technical Association of the Graphic Arts, scheduled for the Somerset Hotel, Back Bay, Boston, May 9-11. Merrill N. Friend, plant research engineer, Spaulding-Moss Co., Boston, is general meeting chairman.

Topics will include the use of radio-isotopes for measuring distribution of ink on rollers and the thickness of ink on storage drums; color correction processes and color control procedures, and automatic electronic color scanners.

Other technological subject matter will show press design problems, control of moisture in lithographic printing, use of glass fibers for production of paper, and developments in xerography.

Meetings will occupy the first two days, and plant visits the third.

Tentatively arranged for the mid-week visit, also open to those attending the annual meeting of the Research and Engi-



The new \$50,000 Printing Industries Association building in Los Angeles was dedicated on Dec. 7 when Ida Ingleson, an association staff member, poured printer's ink into cornerstone while Ace Adams, building committee chairman, and Peter Fry, the association president, looked on

neering Council of the Graphic Arts at the Parker House in Boston, May 12 and 13, are:

An all-day trip to the S. D. Warren Company, Cumberland Mills, Maine, where visitors will observe the manufacture of printing papers for letterpress printing, lithography printing, book publishing, magazine publishing, and converting; and a steeped-in-technology, all-day trip along "Research Row," from Memorial Drive on the banks of the Charles River, to sites within one square mile, including the Godfrey L. Cabot, Inc., research and development department; Graphic Arts Research Foundation, Inc., manufacturers of Photon, photo-

graphic type composing machine; and a tour through the Massachusetts Institute of Technology.

A tour will also be arranged through the building of the Christian Science Monitor Publishing Co.

Of significant interest will be a visit to the Sumner Williams, Inc., in East Boston; and other places to be announced.

Of special interest 10 miles north of Boston, the William G. Mullen Co., of 199 Main St., Woburn, Mass., using the Mullen air doctor dampening system.

The meeting banquet will be held in the Somerset Hotel, Monday evening, May 9, with John Gould of the *Christian Science Monitor* as speaker.

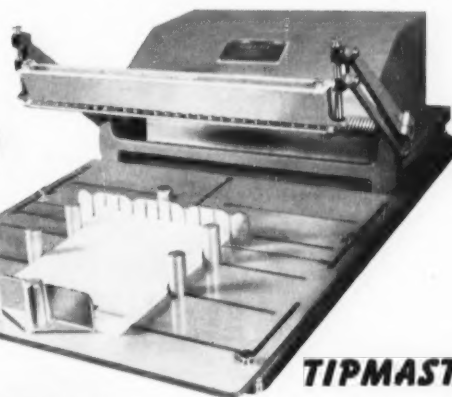
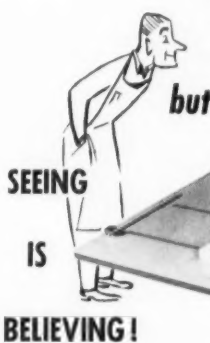
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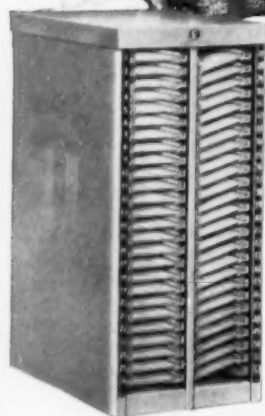
FIRM \_\_\_\_\_

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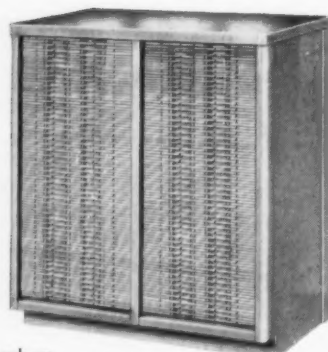
CITY and STATE \_\_\_\_\_

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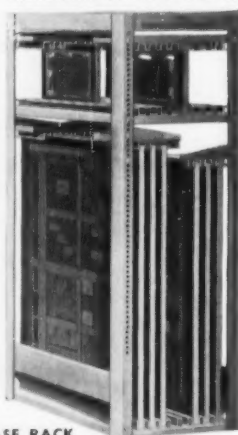
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## Paper Meetings Scheduled In New York This Month

Along with February comes Paper Week, marked by the 78th annual convention of the American Paper and Pulp Association and the 40th annual meeting of the Technical Association of the Pulp and Paper Industry, both timed for the week of the 21st and staged as usual in New York City.

Outstanding APPA features slated for Feb. 23 are the annual dinner and the customary open industry meeting. The dinner speaker selected was Allan B. Kline, who recently resigned as president of the American Farm Bureau Federation. Open industry session reports were scheduled to come from APPA president Donald S. Leslie, who heads Hammermill Paper Co.; J. B. Faegre, president of the Minnesota and Ontario Paper Co.; Walter C. Shorter, vice-president of Camp Manufacturing Co., Inc.; and J. D. Zellerbach, president of Crown Zellerbach Corporation.

First entry on the TAPPI agenda was an address by George H. Pringle, the association's top officer and president of Mead Corp. Listed for this general session were a Joint Textbook Committee report; a review of research facilities at Lowell (Mass.) Technological Institute, by Prof. John Lewis, head of the Institute's paper engineering department; and a report on a new dry felting process for making tissues, batts, and boards, by Bror E. Anderson of A. B. Dick Co., Chicago, and James d'A. Clark, consulting engineer, Longview, Wash.

Announced as an annual luncheon feature was the presentation of the TAPPI Medal to Vance P. Edwards, consultant, Corinth, N. Y., by Clark C. Heritage, Weyerhaeuser Timber Co., Tacoma, Wash. Chosen as guest speaker was Clarence Francis, director and former board chairman, General Foods Corp., New York City.

Spreading out between these two events was a large number of divisional and committee meetings and panel discussions. Assigned to the converting and consuming division agenda, for example, was C. A. Morton, West Virginia Pulp & Paper Co., Chicago, chairman of the graphic arts committee. F. D. Long, Container Corp. of America, was due to lead this session. Topics included coating, wet strength, plastics, corrugated containers.

John F. Langmaid, Jr., S. W. Warren Co., was chairman of a statistics committee whose report was listed for the research and development division meeting. Hollingsworth & Whitney's A. S. Erspamer was assigned to report for the industrial division's water committee.

### LTF Research Stays in Chicago

The Lithographic Technical Foundation's research department will remain on the campus of the Illinois Institute of Technology in Chicago at least until 1958, LTF's board of directors has decided. Satisfactory arrangements have been made with IIT for the department to continue to occupy Glessner House.

## Trade Compositors Groups Set 1955 Meeting Dates

Timed for March 25 and 26 at Hotel Ambassador in Los Angeles is a meeting of owners and executives of typesetting plants on the Pacific Coast. Joint sponsors are the Los Angeles Trade Composition Association and the International Trade Composition Association.

May 20 and 21 is the time slated for ITCA's biennial midwestern spring conference in Cincinnati's Hotel Sheraton-Gibson. The agenda will include sessions of the Monotype Owners' and Phototypegraphy sections.

ITCA members operating in Canada and members of the Typographers Association of Up-State New York will hold a joint meeting June 10 and 11 at Hotel Sheraton-Brock in Niagara Falls, Ontario.

ITCA's 36th annual convention is scheduled for Sept. 7-10 at Atlantic City's Hotel Claridge.

### ITCA Names An Executive Director

Ward K. Schori, former assistant editor of THE INLAND PRINTER, has been appointed as an executive director of the



Ward K. Schori

International Typographic Composition Association, according to an announcement by Frank M. Sherman, ITCA secretary and executive director. Working out of the ITCA headquarters in Philadelphia, Mr. Schori will organize conventions and conferences and handle contacts with association members. A practical printer and Linotype operator as well as a journalist, Mr. Schori at one time operated his own weekly newspaper. He also served as assistant professor of advertising at Northwestern University before entering the trade journal field.

### Harris-Seybold Board Head, R. Verne Mitchell, Dies

R. Verne Mitchell, honorary chairman of the board of Harris-Seybold Co., Cleveland, died Dec. 31 in Canton, O., after a long illness. He was 69. Mr. Mitchell's first connection with the company was in 1915, as a banker. He assumed the presidency of a predecessor firm, Harris Automatic Press Co., in 1922, and in 1927 he headed merger negotiations that resulted in formation of the present company. Ten years ago, Mr. Mitchell retired from the Cleveland investment banking firm of McDonald & Co., to become full-time board chairman of Harris-Seybold, but illness forced him to relinquish some of his duties last September, and he was then named honorary chairman.

Mr. Mitchell assisted in founding the Lithographic Technical Foundation, and served as LTF vice-president for 20 years. From 1944 to 1951, he was president of the National Printing Equipment Assn.



Newly-installed officers and directors of Memphis Printing Industries, Inc., are Charles P. Hackett, executive secretary; Robert Kirkpatrick; Richard Davis, vice-president; Rodney Baber; Francis J. Brunner, president; Jack Belote; and Maurice Mansfield, treasurer. Bates Brown (right), former vice-president, officiated at the ceremonies. Mr. Brunner is serving his second term as group's president

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F. A. Young (left), chairman of the Board of Commercial Arbitration, New York, presents certificates honoring three board members for their 29 years of service. Receiving the tributes are Robert R. Lasher of the Alling & Cory Co., vice-chairman; Walter Flower of Edward Flower, Inc.; and Dan J. Casey, Sr., of Casey & Holland. Established in 1912, the board arbitrates printing business disputes

## Arbitration Board Honors Three for Long Service

A unique graphic arts organization was in the news again recently when three of its members were awarded citations for long service.

The three men—Robert R. Lasher, Walter Flower, and Dan J. Casey, Sr.—are members of the Board of Commercial Arbitration, New York City, and they were honored for 29 years of service on the board.

Believed to be the only graphic arts laymen's "court" of its kind in this country, the board was organized in 1912 by C. Frank Crawford, who served as chairman until his death six years ago. Succeeding him and still heading the board are chairman F. A. Young and Mr. Lasher, the vice-chairman. Serving with them are 21 representatives of various sections of the New York graphic arts industry. Their secretary is James E. Kendrick, staffman of New York Employing Printers Assn.

The board hears cases involving commercial problems for which the principals have found no solutions. This informal, outside-the-courts "litigation," giving printers and others an opportunity to lay their cards on the table in the presence of a jury of their peers, usually results in mutual understanding and a renewal of friendly business relationships. The cost, covering board expenses, is only \$10 per "litigant."

## Name Big Craftsmen Committee To Boost 1955 Convention

An outsized booster committee has been named by the International Association of Printing House Craftsmen to promote interest in the 1955 International Craftsmen's convention. The committee totals 415 members, representing local Printing House Craftsmen's clubs in all parts of the country.

Lee Augustine, Cincinnati, general chairman of the convention committee, said that members of the booster committee have been asked to make every effort to attend the convention, which is scheduled for Aug. 7-10 in Cincinnati. They will also serve on the Craftsmen's "On-to-Cincinnati" committee, and have been requested to publicize the convention in their local areas.

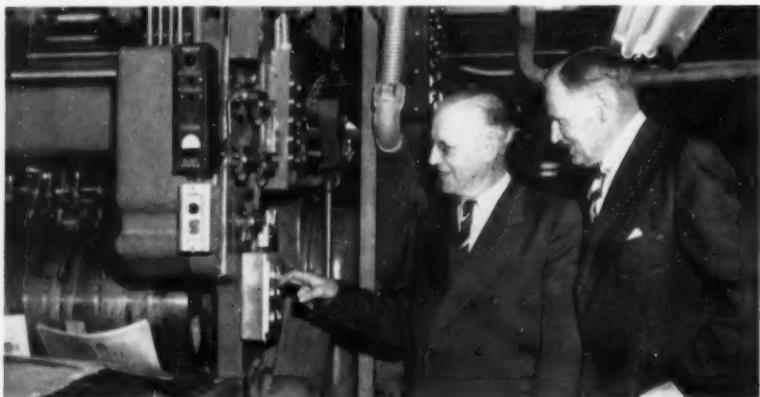
## Weekly Newspaper Expert Dies

Thomas F. Barnhart, professor of journalism at the University of Minnesota and authority on newspaper typography and weekly newspaper management, died Jan. 7. He was 52. Professor Barnhart was the author of several books and many articles on topics in the weekly newspaper field, and he had helped to redesign the typographic dress of more than 50 newspapers. One of these, the *Rochester* (Minn.) *Post-Bulletin*, won the Ayer cup for typographical excellence. Professor Barnhart collapsed in Las Vegas, Nev., while on an excursion for press representatives and winners of the annual Trans World Airlines aviation writing awards, which he had helped to judge.



Members of the union-management committee of Printing Industry of Atlanta, Inc., recently briefed a five-man labor-management team from India on functions of the committee. Taking part in the discussions were (seated) S. K. Chatterjee, Calcutta; H. R. Kolte and B. Rajaram, Bombay; R. H. Patel, Ahmedabad; and N. Bose, Calcutta; (standing) R. A. Stout, association executive director; John Bowen of Superior Typesetters; J. L. Gardner, Bookbinders Union 96; Frank Carter of Superior Printing Co.; Howard Ward, Pressmen's and Assistants' Union 8; Mendel Segal, Stein Printing Co.; Frank Hall, Typographic Union 48; and Brunswick A. Bagdon, regional manager of the U. S. Bureau of Labor Statistics

Canada's biggest, fastest magazine press, a Goss five-color machine, rolled early this year at dedication ceremonies in the Maclean-Hunter Publishing Co. plant in Toronto when Leslie Frost (left), the premier of Ontario, and Floyd S. Chalmers, the Maclean-Hunter president, pressed the "start" button





## Seattle Printer-Legislator Gets LA Franklin Award

R. Mort Frayn, Seattle printing executive and speaker of the house in the Washington state legislature, is the winner of the annual Benjamin Franklin Achievement Award of the Los Angeles Printing Week committee. The award is given each year to the man or woman who has most successfully pursued the traditions of Americanism as first set down by Franklin. According to the committee, Mr. Frayn was chosen because—at a time when businessmen's participation in government is needed—he has reached the highest government position of any Western printer.



R. Mort Frayn

Operator of the Frayn Printing Co. since 1927, Mr. Frayn is a past president of Printing Industry of Seattle, a member of the executive board of Printing Industry of America, Inc., and has been a member of the Washington legislature since 1947. He received the Franklin award Jan. 20 at the sixth annual Los Angeles Printing Week banquet.

### Business Forms Makers Schedule Talks on Industry Data Study

The annual meeting of the Business Forms Institute will be held Feb. 10-11 at the Park Lane Hotel, New York City. In addition to the election of directors and officers, members will formulate plans for an improved program for collecting of industrial relations information and other activities including productivity surveys and research on paper problems. Reports will be made on a recent press inventory and on other industry activities.

The Business Forms Institute, with headquarters in Greenwich, Conn., represents a sizable segment of the manifold business forms manufacturing industry and concerns itself with statistics, research and industry problems.

W. N. Ryan, American Register Company, is president of the institute.

### Start Drive for More Craftsmen

This is "Membership Month" for the International Association of Printing House Craftsmen. George Wise, Cleveland, the Association's second vice-president who is spearheading a special membership drive during February, said that membership in Craftsmen's clubs in this country and abroad now totals more than 14,000. "When convention time comes in August, we hope to report better than a 10 per cent increase in members," Mr. Wise said. With a special poster and bulletins, club leaders and membership chairmen are being told how to recruit new members, how to stage special membership meetings during February, and what to do to hold members already enrolled.

### Ohio Graphic Arts Association Names Officers for New Year

Clare L. Campbell, president of Clare L. Campbell, Inc., has been chosen president of the 35-year-old Printing Arts Association of Columbus, O., succeeding George M. Trautman, Jr. Serving with him at the head of the group are Richard J. Walker, general manager of Spencer-Walker Press, vice-president; and William F. Planson, general manager of Trowbridge Printing Co., treasurer.

Other members of the board of directors named at a recent convention were R. S. Reinert of Warner P. Simpson Co.; Dwight L. Watkins of Watkins Printing

Co.; C. C. Hartley of Hartley Printing & Publishing Co.; and Kenneth Yaeger of Yaeger Typesetting Co. R. Reid Vance is executive secretary of the group.

### Envelope Maker to Double Output

To meet demands of an expanding market, Justrite Envelope Mfg. Co., Atlanta, Ga., recently doubled its working space in a move to a modern four-story plant, and new equipment scheduled for installation early this year will double the company's production facilities. Justrite, an affiliate of Northern States Envelope Co., St. Paul, Minn., is managed by Ray Sammons.

let us broaden your

# HORIZON

a new all-purpose type face by Bauer

#### FOR HEADLINES

*HORIZON*—sharpness of design and clarity seldom seen in classic types—truly a type face of today and tomorrow.

#### FOR TEXT

*HORIZON*—even color and legibility in small areas or complete pages—enhances the most lengthy compositions.

#### FOR DISPLAY

*HORIZON*—machined by skilled craftsmen so perfectly, enlarged displays retain the smooth, clear-cut quality of the original.

Here is a versatile type of unmatched beauty and quality—specify *HORIZON* for your next composition. For complete specimens, write on your letterhead to

### BAUER Alphabets, Inc.

235 East 45th Street, New York 17, N. Y. • VA 6-1263-4

Set in *HORIZON*

### Mergenthaler Linotype President Tells of Good Sales Picture

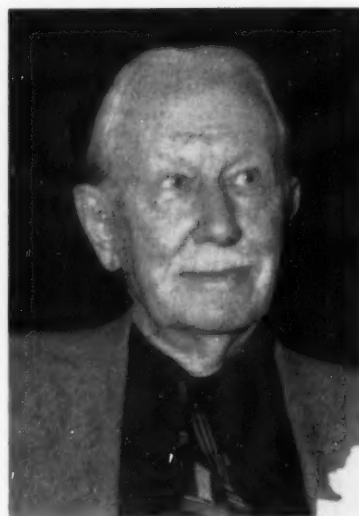
Reporting to Mergenthaler Linotype Co. stockholders at their annual meeting Jan. 12, Martin M. Reed, company president, said that reduced military sales to the Federal government are expected to decrease 1955 first-quarter sales somewhat from the 1954 figure, but that operating and net profits should be somewhat better.

All company directors and officers were reelected. In addition to Mr. Reed, the officers include Gordon B. Welch, vice-president for operations; John W. Reid, vice-president in charge of sales; Eugene

B. Mirovitch, vice-president in charge of overseas sales; John J. Rau, treasurer; and Donald Reich, secretary.

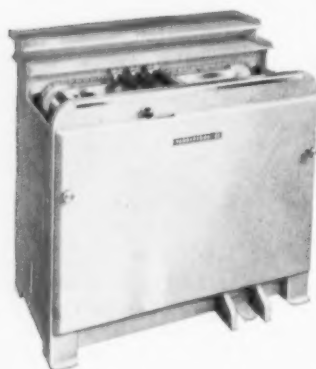
### New Orleans to Host 7th District

Members of the New Orleans Club of Printing House Craftsmen are preparing for their role as hosts for the Seventh District Craftsmen's meeting early this summer. The meeting, which will be held in the Gulf city June 10 and 11, will be the first such event staged by the comparatively young New Orleans club. It will be a two-day affair in which Craftsmen from Jacksonville, Memphis, Nashville, and Atlanta will participate.



Bruce Rogers, noted typographical designer, was the guest of honor at New York printers' dinner

## Get More and Better Quality Proofs with these Power Driven Galley Presses



**Vandercook 23 "Safe Electric"**  
Bed Size 15" x 26" — Maximum Form 14" x 26" — Floor Space 3' x 4'9"

**Vandercook 22 "Economy Electric"**  
Bed Size 10" x 25 1/2" — Maximum Form 8" x 25 1/2" — Floor Space 1'11" x 3'8"

If you are looking for more efficient, more economical production of galley proofs, either of these high speed electrical machines is your answer. Both deliver clean, sharp proofs of good quality. Both are easy to operate and safe — with adjustable speeds up to 40 proofs a minute.

Write for information regarding the Vandercook 23 and 22 High Speed Electric Galley Proof Presses — and our current Illustrated Price List.

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Western Office  
3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUmkirk 8-9931



### Rudge 'Alumni' Reunion Honors Designer Rogers

Bruce Rogers, 84, was senior guest of honor when alumni of the Printing House of William Edwin Rudge and William E. Rudge's Sons held an Auld Lang Syne reunion recently at the New York Advertising Club. Coming from his October House in Connecticut, and needing no introduction other than mention of his name by toastmaster Frederic G. Melcher of *Publishers Weekly*, the renowned graphic artisan who designed the Rudge mark provided a memorable highlight of an evening of reminiscences voiced by men and women from states far and near whose careers grew out of their Rudge service.

Mr. Rogers sounded the nostalgic keynote by reading excerpts from a 1946 Typophile chapbook article which he titled "B. R. Marks and Remarks." This echo ringing down the years from B. R.'s close association with Rudge during the Mt. Vernon, N. Y., operations period that ended in 1934 was a prelude to personal recollections that came from alumni who worked in Mt. Vernon or in the pre-1920 plant in New York City.

Running through the evening were tributes to William Edwin Rudge for his eminence as a printing craftsman and for his influence and that of his organization on all who have been associated with it. That influence has now reached beyond Rudge alumni and undergraduates.

Featuring the reunion was Geffen, Dunn's announcement of a permanent William Edwin Rudge memorial scholarship in Carnegie Institute of Technology's School of Printing Management. William E. Rudge's Sons is now a division of Geffen, Dunn & Co. The company has set up a perpetuating fund whose income will supply a four-year scholarship at \$500 per year. Especially encouraged to apply are qualified young men from the Greater New York area who wish to take a course in printing management.

# World's Most Versatile Press!

**KEEPS PRODUCING PROFITABLE JOBS  
REGARDLESS OF BUSINESS CONDITIONS**

More and more printing shops are switching to New Era Presses every year. And no wonder. These flat-bed letterpress units handle a tremendous number of different jobs that keep printing shops busy regardless of business conditions.

## **PRINTS ANY NUMBER OF COLORS IN ONE RUN**

Write for the New Era Bulletin and see how one New Era Roll-Fed, Flat-Bed Press and Auxiliary Units print any number of colors on one or both sides with flat electros, type, rubber or plastic plates—in a single run. There is no limit to size as with a rotary press. The press can handle paper, board, silk, cotton and other materials. The New Era Press delivers 7,500 impressions per hour in any number of colors on both sides.

## **COMPLETES THESE JOBS IN ONE RUN ON ONE PRESS—NO CYLINDERS TO CHANGE!**

**TICKETS**—Checks, Coupons, Time Cards, Etc.

**LABELS**—Gummed, Ungummed, Heat-Seal, Silk, Cloth

**TAGS**—Shipping, Manifold, Merchandise Tags

**FORMS**—Continuous, Register, One-Time-Carbon

**SPECIALTIES**—Match Books, Display Cards, Drinking Cups and Lids, Bag Headers, Beer Mats, Etc.

## **COMPLETES FINISHING OPERATIONS DURING PRINTING RUN**

At the same time that it prints, the New Era Press punches, die-cuts, slits (eliminating jogging or taking finished product to cutter), patches reinforcements, eyelets, perforates and numbers—with the finished product completed in one operation and delivered either cut-off, rewound, or zig-zag folded.

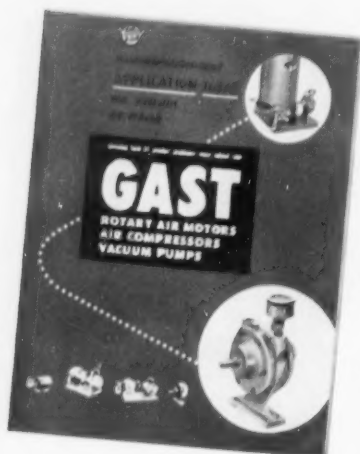
**Write for Free New Era Bulletin Today  
For Complete Details!**

**NEW  
ERA**

**Manufacturing Company**  
376 Eleventh Avenue, Paterson, New Jersey

# NEW GAST BOOKLET

"APPLICATION IDEAS FOR  
PRODUCT DESIGNERS"

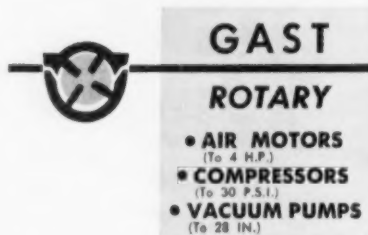


**INCLUDES A  
FULL PAGE ON GRAPHIC  
ARTS EQUIPMENT . . .**

showing how Gast Rotary Vacuum Pumps and Air Compressors offer sales and performance advantages as original equipment on presses, paper folders, collators, vacuum-back cameras, etc.

If you design or build equipment, write on your letterhead for a copy. Gast Manufacturing Corp., P. O. Box 117-L, Benton Harbor, Mich.

Original Equipment  
Manufacturers—Over 25 Years



See Catalog in Sweet's Product Design File



A. R. Tommasini (second from left), International Craftsmen's first vice-president, congratulates Ernest R. Benck (right) of Fresno, Calif., president of the San Joaquin Valley Craftsmen's club, the 100th club to affiliate with the International organization. Other officers of the club are (from left) Martin Nelsen, vice-president, Wayne L. McComas, secretary, and Robert Perkins, treasurer

## Plan Local Sales Exec Groups

Recently organized with headquarters at 600 Fifth Ave., New York City, the Sales Promotion Executives Association, Inc., plans to set up local chapters throughout this country as part of its program for improving the effectiveness of sales promotion in business and industry. Heading the organization is William R. Kelly, Sinclair Refining Co. sales promotion manager. Board chairman is Raymond Bill, *Sales Management* publisher. Serving as vice-president and secretary is Ernest W. Hull, Railway Express Agency advertising and promotion director.

## Schedule Seaboard Conference

This year's Eastern Seaboard Conference of the Graphic Arts Industry is timed for May 5-7 at the Cavalier Hotel at Virginia Beach, Va.

## Zimmerman Heads Howard Paper

W. B. Zimmerman, formerly executive vice-president of Howard Paper Mills, Inc., was named as the company's president Jan. 1. He succeeds Harry A. Legge, who resigned for reasons of health but who will continue as a director of the company and as a member of its executive committee. Mr. Zimmerman, the new president, has spent a major portion of his business career with the Howard organization. He will direct plant activities in Urbana, Franklin, and Dayton, O.



W. B. Zimmerman

Paul Florian, secretary of Goss Printing Press International S. A., puts corporate seal on agreement designating Goss companies as Western Hemisphere agents for F & J web offset presses. Taking part in signing are (seated) C. S. Reilly, Goss vice-president; Max Glueckert, head of Fruehwald & Jaeger, Nuremberg, Germany; and Mrs. Glueckert; (standing) Mr. Florian; R. C. Corlett, Goss president; A. J. Krohn, vice-president, Goss International and Goss Printing Press Co. Americas; and Otto Trampusch, technical consultant. Details of the offset presses will appear in *The Inland Printer*, March, 1955





## Forecast Sizable Increase In Papermaking Capacity

Paper industry production capacity will rise to an estimated minimum of 30,443,000 tons by the end of 1960, according to E. W. Tinker, executive secretary of the American Paper and Pulp Association. That figure would be 1,252,090 tons above the capacity at the end of 1954, with paper increasing 703,080 tons and paperboard 549,010 tons.

These estimates were based on APPA's new capacity survey covering all major grades of paper and board. Greatest increases were forecast for newsprint in the paper group, 165,540 tons, and for container board, 266,290 tons, in the board group.

Industry capacity climbed from 20,420,000 to 29,190,500 tons during the period from the lifting of World War II controls in 1946 to the end of last year, and the production rate averaged more than 90 per cent of capacity.

Paper and paperboard production last year, as estimated last month, was around 26,450,000 tons, about the same as the 1953 total, an all-time high. While awaiting the final 1954 figure, there seemed to be a prospect that over-all output this year might set another record.

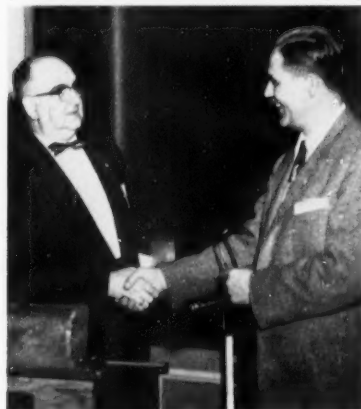
Last year's production of paper of all kinds was estimated at 12,800,000 tons, slightly above the 1953 figure, and including 3,600,000 tons of printing stocks, about the same as the previous year. Paperboard output was figured at 13,650,000 tons, slightly above the 1953 mark.

National consumption of paper and board last year held at the high level of more than 390 pounds per capita. It appeared probable that paper industry net sales for 1954 would compare favorably with 1953's record high of \$7.6 billion.

### Herkness Heads Ink Firm

L. C. Herkness, Jr., has been elected president of Charles Eneu Johnson Co., Philadelphia inkmaking firm, succeeding his father, now chairman of the board. The elder Mr. Herkness had been president since 1931.

A new president for the Craftsmen's club of Detroit, Ted Annen (right), was inducted recently by George Wise, Cleveland, the second vice-president of the International Craftsmen's group



### Herbick & Held, Pittsburgh, Acquires Eddy Press Corp.

Herbick & Held Printing Co., largest graphic arts firm in the Pittsburgh area, announced early in January its acquisition of the Eddy Press Corp., Pittsburgh letterpress organization. Eddy Press will continue to operate under that name at its present location, and all of its production and management staff will be retained.

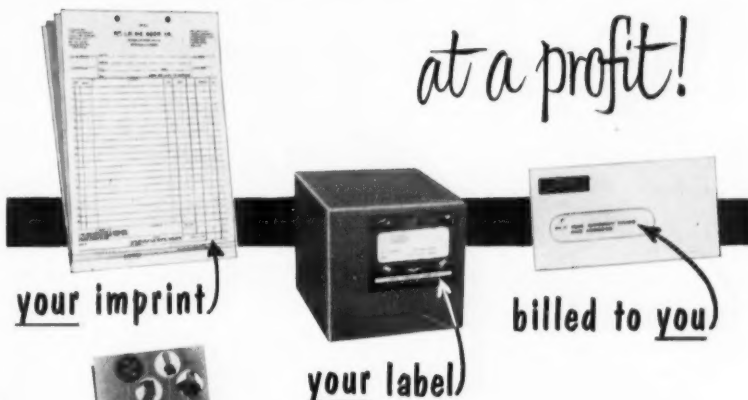
Two Eddy Press officers, Homer B. Kline, vice-president, and C. F. Steen, secretary-treasurer, will continue with the company. The president, Julius Schmidt, plans retirement. Herbick & Held operations are under the direction of Albert C.

Held, president, a veteran of 52 years in the printing field, and Thomas P. Butler, executive vice-president.

### Fairchild to Build Western Plant

Extension of the manufacturing, sales, and service activities of Fairchild Camera & Instrument Corp. will follow the opening of a new plant now under construction in Los Angeles. The new building, 24,000 square feet of which will be completed initially and an additional 24,000 square feet later, is scheduled for occupancy in April. Office facilities will be provided for sales and service activities of Fairchild's graphic arts division.

## *you can sell* **BUSINESS FORMS**



This 8-page colorful folder shows the complete line of Hano Business Systems . . . including Snap-a-parts, Continuous Carbon and Autographic Register Forms. Available on request to established Printers in the South, Southwest and Midwest.

### Don't lose your Forms Business!

Hano Printer-Dealers know that they can sell the complete line of Hano Business Forms with full protection.

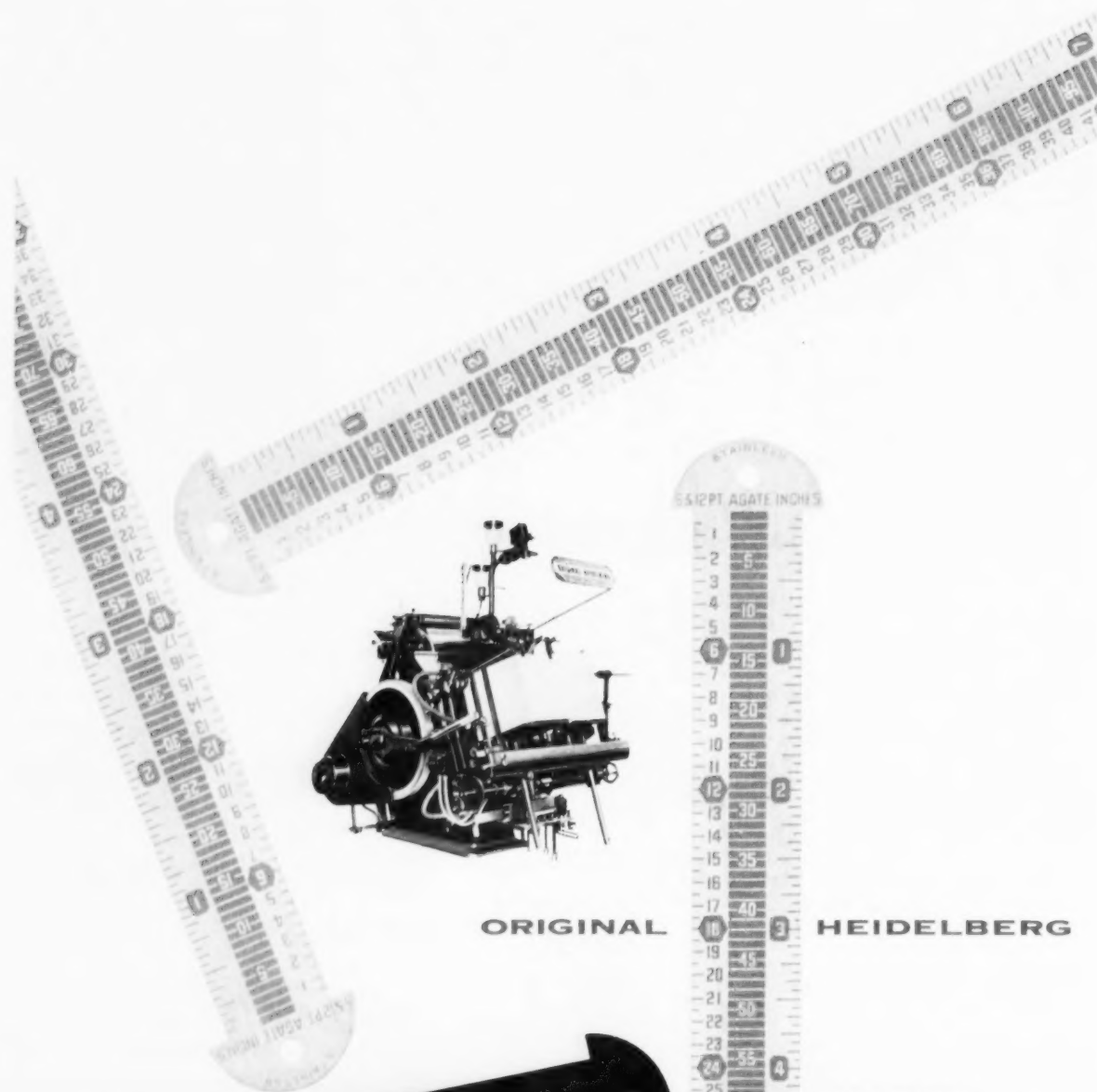
Hano Forms carry your imprint, are shipped under your label and billed to you. You'll find new profits in this top-quality line . . . no headaches! Like other Hano Printer-Dealers, you'll keep your specialized printed forms business away from competition. NOW is the time to start . . . look into a Hano Dealership.



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**HOLYOKE, MASSACHUSETTS**  
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*Hano Company*  
**INC.**



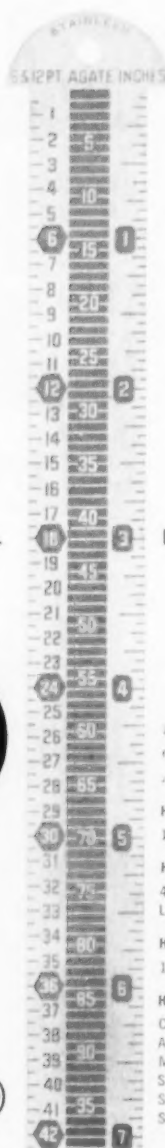
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...the yardstick of press production

the best thing next to a printer

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San Francisco 3, California;  
Seattle, Wash.; Portland, Ore.



George S. Dively (right), president of Harris-Seybold Co., gets last-minute instructions before climbing aboard a two-seater jet at Eglin Air Force Base, Fla. Mr. Dively was one of a group of business leaders who were guests of the Defense Department on an eight-day tour of Army, Navy, Air Force, and Marine bases

#### ATF Consolidates Engineering And Manufacturing In Elizabeth

Consolidation of all American Type Founders engineering and manufacturing operations at the main plant in Elizabeth, N. J., was announced Jan. 18. This move meant vacating the Mt. Vernon, N. Y., plant ATF had been renting for manufacturing web presses for offset lithography and rotogravure.

The announcement explained that decline of defense work at the Elizabeth plant left ample capacity for integrating operations and for allocating more capacity to the manufacture of web-fed offset and gravure presses.

Vice-president R. A. Tobias is now directing sales and service of all products. Douglas Murray continues as Web Press Division sales manager. He will make his headquarters at the company's main office in Elizabeth.

P. H. Glatfelter, board chairman of P. H. Glatfelter Co., Spring Grove, Pa., papermaking firm, presided recently at dedication of a new plant building during an open house and 90th anniversary celebration attended by 5,000 persons



## Matched Business Stationery

gets more attention, too!

You'll be doing your customers a service by suggesting matched business stationery and it can mean additional business for you.

Then too, why not suggest using a Gilbert Quality Paper. These superb new cotton fibre content papers are unsurpassed in appearance, color, finish, and strength for every business correspondence use. Ask your Gilbert Merchant.

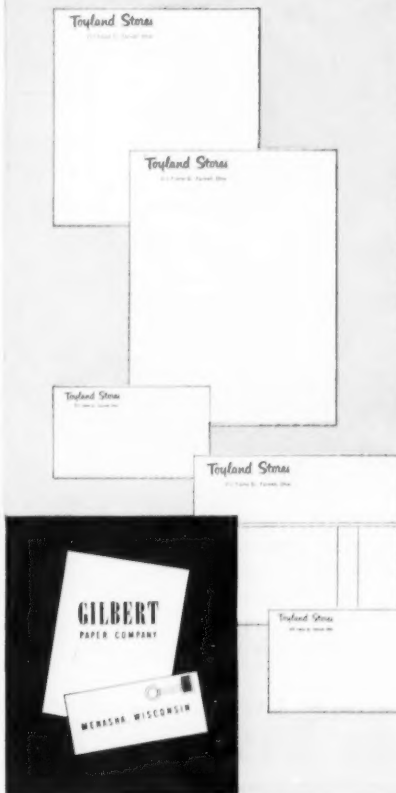
## Gilbert Bond Papers

**Gilbert Bond**  
25% new cotton fibre

**Resource Bond**  
50% new cotton fibre

**Radiance Bond**  
75% new cotton fibre

**Lancaster Bond**  
100% new cotton fibre





Education Council's Orientation Manual Committee meets to review proposed outline of manual and to select author. Left to right: Lloyd Whydowski, Samuel Burt, Charles Shapiro, Victor Strauss, Bernard J. Taymens, Walter Sackett, Loren Carter, Kenneth Burchard, Milo Oakland, and Wade E. Griswold. New manual is scheduled to appear during the winter of 1956

# flat-as-a-pancake



Here is a kit containing actual printed samples of "flat-as-a-pancake" gummed papers giving you a visual demonstration of their printing qualities in both letterpress

and offset printing. If you are a user of gummed papers, this kit should be in your files. A request on your letterhead will bring it without obligation. Ask for kit P-325.

## The Brown-Bridge Mills, Inc., Troy, Ohio

NEW YORK  
6 East 45th St.

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SAN FRANCISCO  
420 Market St.

## Educators Announce Plans For Orientation Manual

A new book, entitled *The Printing Industry*, is now in preparation by the Education Council of the Graphic Arts Industry, Inc., and Printing Industry of America, Inc., Washington, D. C. The new orientation manual, to be authored by Victor Strauss of Presentation Press, New York City, who recently wrote and published *Point of Purchase Cardboard Displays*, will be concerned primarily with background information about the printing industry. Publication date is expected to be some time in the winter of 1956-57.

The basic concept of the book as a tool for the whole industry is expressed in a conspectus issued by the Education Council's steering committee for the manual. Part one will be called "The Common Base," and will consider "the importance of printing in the cultural and economic life of the nation; the history of printing and other subjects common for the whole industry. The other subjects to be discussed will include the scientific and artistic basis of printing as well as stocks, inks and equipment, the three main elements of all printing. The presentation will be in broad outline and will accentuate the general nature and the inter-relatedness of these subjects."

Part two will be called "The Plant." According to the conspectus, "Here we will be as specific as we are general in the preceding part. Unencumbered by history and generalities, we will concentrate on the various processes as they are executed today: typography in all of its varieties, photoengraving, stereotyping, letterpress printing, offset, gravure and silk screen will be discussed extensively. But we will also include some of the less common processes such as flexography, collotype and thermography, for example. The various binding and finishing operations will also be included in this part."

Part three will "discuss the products of printing in their great variety. What all



is printed today will surprise everyone, even the most experienced graphic arts men. In this part, we intend to gather this variety and to present it in short encyclopedia style articles. Each of these will contain a description of the product, the product's use and volume, how it is bought, the process or processes employed in its manufacture, and where one can find out more about it."

Part four, called "The Meeting Ground," will be devoted "to the human factor, to the people of our industry. Here we want to discuss their relations; how they can be improved and how friction can be reduced. This study will include both the relations of independent organizations to each other as well as those of various departments within the same organization. This part will finally include a guide to the multitude of graphic arts clubs and associations, research institutes, educational facilities, and last but not least, the trade press."

A glossary of terms and a detailed index will be provided.

The Education Council's steering committee for the new orientation manual is headed by Walter Sackett, R. R. Donnelley & Sons Co., Chicago. Other committee members are Kenneth R. Burchard, Carnegie Institute of Technology, Pittsburgh; Byron G. Culver, Rochester Institute of Technology, Rochester, N. Y.; Charles Shapiro and Wade E. Griswold of the Lithographic Technical Foundation, New York; Horace Hart, Leo Hart Co., Rochester, N. Y.; Harry L. Gage, Gloucester,



Two Rosback stitchers (one hidden in background) have been connected by reversible conveyor belt to maintain steady work flow at Basset Press & Mailing Co., Pittsburgh. When one stitcher is shut down for maintenance or re-loading, belt delivers work to the other machine

Mass.; Lawrence Brehm, Western Printing and Lithographing Co., Racine, Wis.; Loren H. Carter, R. R. Donnelley & Sons Co., Chicago; Edward C. Estabrooke, American School, Chicago; William O. Morgan, *Graphic Arts Monthly*, Chicago; Ralph Brighton, J. W. Clement Co., Buffalo; Bruce D. Cheadle, Englewood High

School, Chicago; Milo T. Oakland, Northern Illinois State Teachers College, DeKalb, Ill.; Robert A. Ulrich, Kable Printing Co., Mt. Morris, Ill.; James R. Brackett and Bernard J. Taymens, Printing Industry of America, Washington, and E. L. Midgette, Intertype Corporation, Brooklyn.

#### Welfare Fund Pays Dividend

Firms participating in the Baltimore Graphic Arts Welfare Fund have received a dividend of more than 20 per cent for the policy year that ended last Sept. 30. The dividend totalled \$12,631 and reduced the monthly net cost of coverage from \$5.64 to \$4.49 for each covered employee. The plan provides basic protection against income loss from illness and non-occupational accidents for employers and employees, together with hospital and surgical fees for both employees and their families. About \$160,000 has been paid out in claims since the plan was set up four years ago.

#### Announce Collator Distributorship

Harris-Seybold Co. has announced the assignment of Pitney-Bowes, Inc., postage meter and mailing machine manufacturer, as a co-distributor of the automatic collating equipment made by the Macey Co., Cleveland, a Harris-Seybold subsidiary. Macey products, which formerly were distributed solely by Harris-Seybold, now will be handled also by P-B's national sales and service organization.

## Blatchford Metal salesman becomes member of the working press

**identifies, isolates, replaces  
contaminated metal ...  
helps big "Daily" out of a jam.**

Worried faces and furrowed brows greet me as I enter the shop to answer a hurry call from a big city daily. The composing room's in trouble ... machines are fouled up.

A few questions ... a look at the balky machines ... a glance at some bum slugs -- and I figure it's a bad case of zinc contamination. Somebody must have overlooked a cut when he dumped dead metal in the remelt pot.

I phone the warehouse to rush over new metal, then we locate and pull out all the metal pigged from the last remelt. Meantime, the fouled-up machines are cleaned out. The new metal arrives, fresh pigs are hooked on the feeders and the operators re-

sume hitting the keyboards. The crisis is past.

**When you need all-out  
service, call Blatchford**

Good service may prove as important to you as good metal. You're sure of both when you deal with Blatchford. With more than a century of experience in the type metal business, Blatchford knows printers' metal problems and how to lick them.

Blatchford sales and service facilities are literally all over the map. And these facilities are closely tied in with the numerous well-equipped laboratories of National Lead Company.

So call for Blatchford Service. And call for Blatchford Metal.



Blatchford Division NATIONAL LEAD COMPANY - Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Dallas, Philadelphia, Pittsburgh, St. Louis; New York: E. W. Blatchford Co.; New England: National Lead Co. of Mass., Boston; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.); Portland, Seattle, Phoenix, Salt Lake City; Canada: Canada Metal Co., Ltd., Toronto, Montreal, Winnipeg, Vancouver.



## Blatchford for service

**MAKES A  
WHALE  
OF A DIFFERENCE**

*...when you  
use...*

**GLAZCOTE**

SCRATCH RESISTANT\*

Add this remarkable ink conditioner to your regular letterpress or litho inks for a really unique thrill in fine reproduction! Homogenized GLAZCOTE makes all inks tougher, glossier, and highly resistant to scratches. Practically mixes itself.

**20/20  
OVERPRINT VARNISH**

The ideal "Finish" for every fine job. Use 20/20 . . . "You can SEE the difference." It's moisture, heat and scratch-resistant as well as acid-alkali proof. 20/20 is high gloss, non-yellowing and remains white over long heat range . . . perfect for heat-activated label adhesives.

WRITE TODAY for your money-back guarantee trial offer.



**Central  
COMPOUNDING CO.**

1719 North Damen Avenue, Chicago 47, Illinois  
EXPORT: Guiterman Co., Inc., New York 4  
CANADA: Canadian Fine Color Co., Ltd., Toronto

Setting New Standards in  
**GALLEY  
UNIFORMITY**

and  
**Accuracy**



Choice  
of

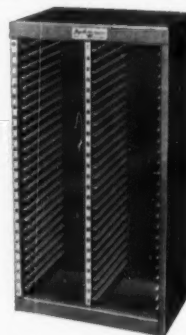
**BLACK BEAUTY STEEL**  
The Rust Resistant Steel of greater accuracy, at competitive prices, or

**ALUMINIZED STEEL**  
of high precision uniformity, at slightly higher cost.

ALL HAVE MAYVILLE'S EXTRA  
QUALITY FEATURES — Safety  
Rolled Edges and — Reinforced  
Corners!

ALL STEEL  
**GALLEY  
CABINETS**

with One-Piece  
Full Length Galley  
Supports  
Reinforced Construction  
25-50-100 Galley Sizes



**Special Size Galleys and Galley  
Cabinets Made to Order**

**OTHER QUALITY MAYVILLE PRODUCTS**

Movable Stock Racks — Offset Filing Cabinets  
Several Excellent Dealer Territories Still Available.

**Mayville**  
**METAL PRODUCTS CO.**

MAYVILLE, • WISCONSIN

See Your Dealer  
or write for literature

# President Hopes for Further Tax Cuts Next Year

Taxes, minimum wages, postal rates, and the Taft-Hartley and Small Business Acts were topics of dollars-and-cents interest to printers in the messages that came to Congress from President Eisenhower last month.

Corporate income taxes are due to drop from 52 to 47 per cent on April 1. Said the President on that topic: "It is now clear that defense and other essential Government costs must remain at a level precluding further tax reductions this year." Excise as well as corporation levies must be held at their present rates, but "further tax cuts will be possible when justified by lower expenditures and by revenue increases arising from the nation's economic growth." That time would come, he hoped, next year.

The President rated economic growth during the past five years as justifying an increase in the Federal minimum hourly wage from 75 to 90 cents.

Most of the House and Senate bills introduced last month call for a \$1.25 minimum. The Chief Executive proposed that many workers now excluded be given minimum wage protection.

One of the President's reasons for vetoing last August a bill to raise the pay of Federal employees was that it did not provide for supplying the money to cover the increase. Now he has urged Congress to raise Federal employees' pay and to increase postal rates. He did not say whether the two proposals should be tied together. Any attempt to make raises for postal employees contingent on increased rates is expected to face stiff resistance, as it did last year.

President Eisenhower last month sent Congress two special messages, one dealing with postal pay and rates, the other detailing his program for Federal employees in general. The former document pointed out "the necessity of adequate postal rates" to check the Post Office Department operating deficit, which for fiscal year 1954 was \$399,100,000.

"Private business has increased prices to offset increased production costs," said the President. "The Post Office operates in the same economic climate as private business. It must meet rising costs in very much the same way." He noted that when postal rates fail to provide enough revenue to cover total cost of the service, the difference must be made up by general taxes, "a practice neither equitable nor reasonable." He made it clear that he favors collecting the necessary revenues in direct exchange for services at the Post Office window.

The President saw urgent need for raising first-class mail rates. He said Postmaster General Summerfield would recommend a two-step second-class increase. Current rates for third-class mail, consisting largely of advertising matter, are below the cost of providing the service, and they were a major factor contributing to the fiscal 1954 deficit, according to the President. Here, too, he saw need for higher rates.

So the postal rate battle that rumbled last year is on again. There'll be opposi-

tion not only to the Administration's attempt to boost mailing costs, but also to the Eisenhower recommendation that Congress establish an "independent commission entrusted with the authority to establish and maintain fair and equitable rates" reflecting changes in postal costs and the developing needs of a dynamic economy. Further along in his message the President stated that this independent commission should be "under policy guidance of Congress." It may be expected that opposition to this proposal will be based on the fact that control of postal rates is a traditional Congressional privilege that should be preserved clear-cut and direct.

The President asked Congress to approve his proposed Taft-Hartley Act amendments that the Senate rejected last year. He recommended that the Small Business Act of 1953, due to expire in June, be extended. The prospect is for extension of the law in strengthened form designed to provide further help for small business enterprises.

## Independent Business Group Honors Former SBA Leader

John Horn, former acting head of the Small Business Administration and now Senator John Sparkman's executive assistant, was guest of honor at a National Association of Independent Business meeting held in New York City Jan. 20 to develop recommendations for Federal legislation to help small business.

At a previous small business management seminar staged by the association, Herbert Barchoff, board chairman and Eastern Brass & Copper Co. president, read a message from Senator Sparkman indicating that he planned to propose legislation to establish a nation-wide chain of investment companies for providing more adequate equity capital for small business enterprise. The investment companies would be set up and supervised by the Federal Reserve Board, and Federal Reserve banks would be empowered to invest in their stocks. The companies in turn would provide capital and credit by making loans to small business enterprises or by investing in their stocks and bonds.

## Donnelley Booklet Describes Supply Catalog Production

A 24-page view book describing the production of industrial supply catalogs was issued recently by R. R. Donnelley & Sons Co., Chicago 16. As an advertising booklet, it was prepared to serve a double purpose. Besides promoting the company's catalog service, the booklet typifies the design and printing work Donnelley does for its industrial customers.

The booklet describes the "Donnelley unit system of compilation," the heart of the firm's catalog operations. By this method, cuts and type covering some 80,000 manufactured products are permanently stored for "syndicate" use in many catalogs that offer the same goods in different distributing areas.

## Packaging Show Set for April

Some 30,000 business executives from all parts of this country and abroad are expected to attend the American Management Association's 24th National Packaging Exposition, showplace of the \$10-billion-a-year packaging industry. This year's show, to be held April 18-21 in Chicago's International Amphitheater, will set records for attendance, area, and number of exhibitors, according to the sponsors. More than 1,500 executives and technicians also are expected at the AMA Packaging Conference, scheduled concurrently with the Exposition at the Palmer House in Chicago.

## It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 92?

### QUESTIONS

1. The split fountain technique uses a fountain divider—and what other device?
2. In dry offset, the quality of the plate is sometimes better than the resultant print. True or false?
3. The customer is liable for copyright infringement—not the printer. True or false?
4. Equipment depreciation, under new tax laws, is:
  - a. The same
  - b. Faster
  - c. Slower
5. Allowance for squeeze in type makeup varies with the compositor. How can it be standardized, and kept correct?
6. Eight characteristics should be considered in buying paper. Here are five of them. What are the other three?
  - a. appearance, uniformity, finish, permanence, bindery qualities
7. Presses need more lubrication when new than when old. True or false?
8. What type face would you expect to find in preponderance in Vogue magazine ads?
  - a. Bodoni
  - b. Sans serif
  - c. Garamond
9. Patents replaced secrets in offset lithography over the years. Now what is holding up further developments?
10. One of the hand-setting speed records on six-point made in 1886 was 1½ hours—pick the number of ems set:
  - a. 1,416
  - b. 2,416
  - c. 3,416
  - d. 4,416



## *Invitation to A Party*

Spring is Nature's annual coming-out party. The earth is canopied with new color and the air is filled with songs of birds returned to blossoming trees. People of all ages feel the urge to get out in the open and enjoy life with renewed zest. Golf clubs come out of hiding and garden tools again see the light of day.

Whether people stay indoors or seek the out-of-doors, printed advertising continues to reach them with persuasive ideas. The graphic message has the power of mobility; it gets around and is read with interest at all hours and in every possible place. There is no "off season" for the effective coverage of printed salesmanship.

Fine papers assist the printed message to score a lasting impression upon the reader's mind. Westvaco fine papers, for example, are used by successful printers and advertisers in presenting graphic ideas with maximum visual impact. The fine papers in the Westvaco line furnish the exact selection needed for each specified printing technique.

The picture at the right is featured on the cover of Westvaco Inspirations for Printers, Number 199. This issue is packed with blue-ribbon winners in the field of advertising art. You'll find many useful suggestions for using design and fine papers, too. To obtain your free copy of this interesting publication, write or phone to your nearest Westvaco Distributor, or to any of the Company addresses listed below.

### **Cover Artist**

Herb Olsen, A.N.A., was born in Chicago, and studied at the Art Institute and the American Academy of Art. He is a member of several Water Color Societies, including the American Water Color Society, and in 1951 was elected to the National Academy of Design. He has held over twenty one-man exhibitions, and has won several First Prizes and many Awards. For ten years he taught at the American Academy of Art in Chicago, and is now teaching water color painting at his own studio in Westport, Connecticut.



230 Park Avenue, New York 17

35 East Wacker Drive, Chicago 1

503 Market Street, San Francisco 5

*West Virginia Pulp and Paper Company*





Three Little Girls, by Herb Olson, A.N.A. From the Grand Central Art Galleries, Inc., New York

*Westvaco Inspirations for Printers* - 199

# Gravure Approaching Big Growth Period Through Basic Research: MacArthur

Fulton MacArthur of Wm. W. Fitzhugh, Inc., New York City label printers and folding box manufacturers, sees the gravure process as throwing off the shackles of dependence on rule-of-thumb technical procedures and beginning to shift to scientific standards consolidated and reinforced by research. Addressing the Salesmen's Association of the Paper Industry in New York City, he rated the process as the last of the basic printing methods to undergo development, but now coming into its period of greatest growth.

"A decade ago only a few people were doing rotogravure printing," he said. "Today the ink chemist, photoengraver, printer, machine designer and manufacturer are coöperating to make web gravure printing as controllable as the relief

and planographic processes. Gravure is not the panacea for all printing ills, yet in today's markets there will be greater need for its use, and it will provide many answers to future printing problems."

Viewing gravure as the only feasible competitive process to offset in fine screen multicolor printing on paper and box board, Mr. MacArthur forecast that presses will be made up to 45-inch width, accommodating engraved cylinders from 30 to 50 inches in circumference, with cutting and delivery facilities producing final sheets 70 inches long. "The usual finishing operations would then prevail," he said.

Referring to the high cost of photoengraving cylinders as handicapping gravure progress, Mr. MacArthur cited the ATF-Henderson process as embodying "a method of etching gravure cylinders without using carbon tissue. This process uses modern light-sensitive coatings which, coupled with unique new inverted half-tone processes for making gravure dot negatives, make gravure cylinder etching as methodical and controllable as conventional relief plate photoengraving. A cylinder can be coated, light transferred, developed and etched in a matter of hours."

Mr. MacArthur appraised the rotogravure cylinder proof press as supplying the missing link between cylinder engraving and production printing. "Now it is possible," he said, "for the cylinder engraver to provide a composite proof of his work before the cylinders go into a printing production press. This proof press enables the engraver to determine that the cylinders are uniformly etched, and that all cylinders of a set are in register."

## Printing, Publishing Firms Cited For Excellence of Management

Four companies in the printing and publishing fields have been awarded certificates of management excellence for 1954 in the sixth annual survey conducted by the American Institute of Man-

agement. The companies and the classes in which they were judged are:

American Bank Note Co., New York, service industries for the printing trade; McGraw-Hill Publishing Co. and Time, Inc., New York, periodicals; and Meredith Publishing Co., Des Moines, Iowa, for companies listed in more than one category. Certificates for "best managed" honors were awarded to 379 American and Canadian firms as a result of the Institute's continuing study of the operations of thousands of companies.

## Philadelphia Firm Installs All-Out Air Conditioning

Air conditioning of the entire plant, an innovation in printing circles, has just been completed at the Majestic Press, Inc., 912 N. Fifth St., Philadelphia.

Jack Green, the Majestic president, said this is the first time any press in the Philadelphia area has provided for temperature and humidity control throughout the entire plant, and it is believed to be one of the few printing plants in the country to be completely air-conditioned.

The job has been custom-engineered at a cost of \$125,000 to give an air flow of 40,000 cubic feet per minute through the first floor, which houses the printing equipment. The offices, art department, and other facilities on the second floor receive 25,000 cubic feet per minute. At this rate there is a complete change of filtered air every three to four minutes.

Under the new system, the temperature is maintained at 78° and the relative humidity at 48 per cent all year. If the temperature varies 1° during any season, the air-conditioning system, which operates as a heating unit in the winter, makes an automatic correction.

Mr. Green said that he expects this close control of temperature and humidity the year around to result in easier, faster handling of paper stock, faster drying between paper runs, improved register and quality control on color work, and more efficient operation of presses.

Equipment involved in the operation includes three compressors, each with a 50 H.P. motor; 2 evaporative condensers, each with a 75-ton capacity and each weighing 7,000 lbs.; two 167 KVA air-cooled transformers of the newest type; thousands of feet of piping, ducts, and wiring; and a completely automatic electrical control and thermostat system.

## Announce Second Graphic Arts Tour

For the second year, a special graphic arts tour of Europe is being organized by *American Artist Magazine* for art directors, commercial artists, and graphic arts designers. Tour participants will have a first-hand opportunity to meet and talk with European graphic arts workers, to see their plants, and to examine some of Europe's finest graphic arts collections. The tour will be led by Gene Ettenberg, graphic arts and printing authority, and will leave New York June 11 for a 23-day trip. Details can be obtained from *American Artist Magazine*, 24 W. 40th St., New York 18.

## Convention Calendar

### FEBRUARY

Technical Assn. of the Pulp & Paper Industry, annual convention, Commodore Hotel, New York, Feb. 21-24.

### MARCH

Advertising Specialties National Assn., Spring Specialties Show, Palmer House, Mar. 12-15.

Folding Paper Box Assn. of America, annual convention, Drake Hotel, Chicago, Mar. 27-30.

Packaging Assn. of Canada, 3rd Point-of-Purchase Advertising Conference, King Edward Hotel, Toronto, Mar. 29.

### APRIL

Point-of-Purchase Advertising Institute, 9th annual symposium and exhibit, Palmer House, Chicago, April 5-7.

International Assn. of Electrotypers & Stereotypers, spring conference, Louisville, Ky., April 12-15.

Packaging Machinery Manufacturers Institute, semiannual meeting, Palmer House, Chicago, April 16-17.

American Management Assn., 24th National Packaging Exposition, International Amphitheater, Chicago, April 18-21.

### MAY

Eastern Seaboard Conference of the Graphic Arts Industry, Cavalier Hotel, Virginia Beach, Va., May 5-7.

National Assn. of Litho clubs, annual convention, Hotel Schroeder, Milwaukee, May 5-7.

Technical Assn. of the Graphic Arts, annual convention, Somerset Hotel, Boston, May 9-11.

Research & Engineering Council of the Graphic Arts Industry, annual convention, Parker House, Boston, May 11-13.

Third District Conference, Printing House Craftsmen, London, Ont., May 13-14.

Southern Graphic Arts Assn., 34th annual convention and 16th annual Exhibit of Southern Printing, Arlington Hotel, Hot Springs, Ark., May 25-27.

### JUNE

National Paper Box Manufacturers Assn., annual convention, Chalfonte-Haddon Hall, Atlantic City, June 1-4.

American Newspaper Publishers Assn., mechanical conference, Edgewater Beach Hotel, Chicago, June 6-8.

Seventh District Conference, Printing House Craftsmen, New Orleans, June 10-11.

International Design Conference, Aspen, Colo., June 15-18.

Fourteenth District Conference, Printing House Craftsmen, Winnipeg, June 17-18.

Lithographers National Assn., 50th annual convention, Lake Placid Club, Lake Placid, N. Y., June 20-25.

## Answers to It's a Quiz

Here are the answers to the quiz on page 89? What is your score?

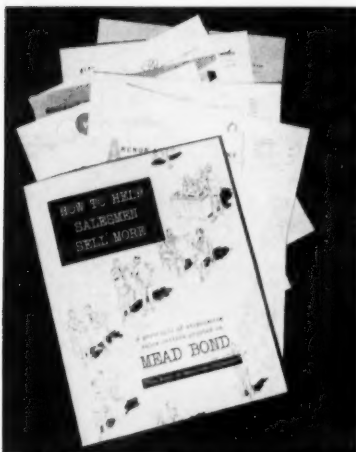
1. Mechanical color separator.
2. True.
3. False. Printer is not absolved from responsibility.
4. b or faster.
5. Through use of a makeup gauge.
6. Folding, grain and bulk.
7. True.
8. a or Bodoni
9. The patents themselves!
10. c or 3,416 ems.

## NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

### Portfolio of Letterheads

An unusual feature of a new letterhead portfolio is a series of six suggested sales letters that can be adapted for use by almost any type of business. The letters are part of a showing of 12 different letterhead designs printed, engraved, and lithographed on various finishes and colors of Mead Bond. Copies of the portfolio are available from the Advertising Department of the Mead Sales Co., 118 W. First St., Dayton 2, O., or from Mead Bond merchants.



Portfolio shows sample letterheads, sales letters

### Hand Lift Truck Bulletin

The Yale Zephyr hand lift truck is pictured and described in a revised four-page bulletin published by the Yale & Towne Mfg. Co., Philadelphia 15. The truck, a lightweight model, was designed specifically for lifting and transporting loads of up to 1,000 pounds. Features of the truck are itemized, and specifications of the various models are given in tabular form.

### Vellum Finish Stock Sampler

Brewster Vellum, a paper stock designed for use in all types of direct mail advertising pieces, is featured in a sample book newly released by the Crocker-McElwain Co., Box 987, Holyoke, Mass. The sampler shows the complete line, which includes white and six pastel colors in two basis weights.

### Type and Ornament Catalog

Acme Types, 633 Plymouth Court, Chicago 5, has just published its catalog and price list No. 8, showing a variety of reader and display types as well as special fonts of common symbols and ornaments and a variety of strip rules and borders.

## FLETCHER MANIFOLD

WATERMARKED

SUBSTANCE 9#

BRILLIANT WHITE AND COLORS  
STRONG OPAQUE  
DISTINCTIVE

A LEADING LIGHTWEIGHT PAPER FOR USE WHERE  
QUALITY IS BOTH DESIRED AND REQUIRED

BUILT TO PRINT BY LETTERPRESS, OFFSET  
AND MULTILITH

TUB SIZED FOR MAXIMUM PRESS PERFORMANCE

STOCKED IN STANDARD WRITING SIZES IN WHITE  
AND FIVE COLORS  
BY LEADING PAPER MERCHANTS

MANUFACTURED BY

**FLETCHER**



PAPER COMPANY

ALPENA, MICHIGAN

## Order Now FROM THE NATION'S SUPPLY HOUSE



Hard Steel  
Die Cutting  
Jacket  
\$25.00  
Install on  
cylinder  
like tympan sheet.  
It is .040 thick

Automatic Cylinder Trip	15.00
Pile Guides set 18.50; No Slur Bar	20.00
Register Table 23.50; Gripper Seals	7.50
Pile Side Blasts, pair	9.00
Square Head Gripper Pins, ea.	2.25
Backstop—Insures perfect register	6.50
Vertical Belts \$10; Lino Belting	40c ft.
Gates Vertical Hose, 10'	2.50
Saber Tooth Press Perforation Backing.	
1/16, 1/8, 1/4" 15 ft. roll	3.85
Perf-a-base for press perf., 50 ft.	5.00
Plastic Pile Separators, assures proper	
pick-up, even jogging	1.50
Steel Die Cutting Jackets.	
Electric Welded Steel Chases for all style	
Presses—Electrotype Chases	
Master Paper Punch with 3 R.H. Heads	
Punches up to 3/16" thick	22.50
Losco Desk Round Corner Cutters	21.00
Adjust. Pad Counter, Reg. 2.25; Large	2.75
Quick as a Wink Divider 5 equal parts	1.00
Miller Tail Slur Steel Points	3.00
Tweezers .75c; with Bodkin	1.25
17" Cylinder Bellow	5.50
Linotype Chair Adj. 14" to 17"	18.80
Linotype Chair Adj. 13" to 19"	22.15
Automatic Embosser Gold Stamper	79.50
Hand Presses, 4 1/2 x 6 3/4, 6 1/2 x 10	
Printers' Aprons—Heavy Blue, each	1.25

Static Tinsel Wire Cent. 12 yds.	2.00
Non-Slip Beek Quoins, doz.	3.95
Challenge Quoins No. 1, doz.	3.00
Tee Key 1.50; Pressman	2.50
Hi-Speed Quoins 3-4 1/2-6-7 1/2-9-10 1/2-12"	
Warnock Lock Bronze Quoins	10.00
Gillette Style Make-Ready Knife	1.50
Slide Make Ready Knife, 2 ext. blades	.85
LINE GAUGES Priced To Fit Any Pocketbook	
Rouse Stainless 12" 6-12 pt. ag. cent. line	1.50
Lufkin Steel 6 & 12 Pt. 12"	2.40
Lufkin Stainless 12", 6-8-10-12 pt.	3.60
Lufkin Stainless 12", 6-8-10-12 pt. end ag.	3.60
Lufkin Mazurall 72" Tape Rule pts. & in.	2.60
Stainless Steel 6-8-10-12 pt. 12"	2.00
Stainless Steel 6-12 pt. & ag. 18"	3.50
12" Copyfitting Slide Rule	2.00
Character Counter—7 gauges 1 tool	1.00
Pocket Microscope 25X Power	3.50
Engravers Tools, set of six	5.50
Flat or Round Gravers	.75
Angle Tint & Elliptical Tools	1.25
Roulettes . . . 3.00 Cross Liners	4.00
Plate Lifters . . . 1.25; Nail Pliers	2.75
Magnetic Plate Mounters	2.50
Screen Determiner	1.50
1/2x1/2-5x Linen Tester . . 4.00; 1x5-5x	5.00
Lufkin Paper Micrometer No. 3630	21.00
Bausch & Lomb Linen Tester 5x	10.00
B&L Rect. Magnifier with Lite	8.50
PCT Magnifier 9x . . . 8.50; 12x	10.00
Tympan Stabbers	1.50
Ink Knives 6" . . . 2.00; 8" . . . 2.40; 10"	3.20
Plate Brush . . . 1.25; Type Brush	1.00
Slug High Sinkers, box	4.55
Quad Guides, set 3	3.00
Sure-Grip Gauge Pins, doz.	2.00
Universal Gripper Fingers, set of 12	3.00

### UNBEATABLE VALUE!

Harris LSO 46 x 68 1/2 Two-Color Offset Press, Stream Feeder, Roller Bearing Cylinders, AC Motor.

Two Miehle Horizontals, Kelly B Special, 12 x 18 Kluge, Miller High Speed, Mercury Saw Trimmer.

MIEHLE 46" TWO COLOR UNIT, TWO 41" SINGLE COLOR UNITS

WE BUY — SELL — LIQUIDATE — COMPLETE PRINTING PLANTS OR SURPLUS EQUIPMENT

Ready to serve the Craftsmen every need—Representing leading mfrs. of machinery & equipment

## GRAPHIC ARTS EQUIPMENT CO.

125 W. Harrison • HARRISON 7-3927 • Chicago 5, Ill.



**NOW!**  
The **FIRST** choice of the  
Graphic Arts Industry

FAMOUS

**nuArc**

**MOTOR DRIVEN  
ARC LAMPS**

Completely Automatic

**The N-110  
The N-75 The N-50**



These big, powerful lamps have become standard among America's leading lithographers and engravers. Developing a range of 1500 to 4000 ft. candles of light intensity at 3 feet, these arc lamps are guaranteed to produce a light value of 7000 degrees Kelvin consistently. Economical too, for they draw as little as 7 amps from the line and assure short low cost exposures.

**NEW!**

**nuArc**

**nuLite LIGHT TABLES**

2 Popular Sizes

Your choice of either the LT-23 floor model or the LT-16 portable. The LT-23 has a 23 x 28" glass top; the LT-16 glass top is 18 x 20". Left and bottom straight edges calibrated.

**LT-16 Light Table Priced  
at \$85.00**



**FS-14 Floor Stand Priced at \$45.00**

**DS-15 Drawer Section at \$17.50**

**LT-23 Light Table—including base  
Priced at \$135.00**

All prices F.O.B. Chicago, Illinois

**NEW!**

The

**nuArc**

**RAPID PRINTER**

3 Popular Sizes

For the medium shop, the small shop or the private plant a Rapid Printer to fill the bill. Big plant performance is built into these completely enclosed, carbon arc lamp-vacuum printing frame combinations. Be sure to see a demonstration at your dealer.

**RP-13 Blanket Size 13 x 18" Priced at \$249.00**

**RP-17 Blanket Size 17 x 24" Priced at \$298.00**

**RP-21 Blanket Size 21 1/2 x 25" Priced at \$385.00**

All prices F.O.B. Chicago, Illinois



For information on the Rapid Printer or nuLite light tables ask for bulletin No. 230. For data on the N-110, N-75 or N-50 ask for bulletin No. 205, or see your local dealer. Write Dept. IP-100

nuArc Company Inc.

824 S. Western Ave. Chicago 12, Ill.

## DO YOU KNOW THAT...

GRAPHIC ARTS ASSOCIATION OF CINCINNATI has elected John E. Henne-gan as president; Alfred M. May as vice-president; and R. W. Bohnett as treasurer.

D. DEAN STUART has been appointed director of industrial relations for the A. L. Garber Co., printing and lithographing firm in Ashland, O.



D. Dean Stuart



John T. Davis

JOHN T. DAVIS has been named sales promotion manager for the Esterling Printing Co., Detroit.

ERASTUS H. MUNSON, president of Grinnel Lithographic Co., Islip, N. Y., has been elected a director of R. Hoe & Co., press manufacturer, to fill the vacancy caused by the death of John Kadel.

FRANKLIN PAUL PEECOCK of Brooklyn and EDWIN C. WILDAY of Elizabeth, N. J., have been appointed vice-presidents of Charles Francis Press, New York. Both have been with the company since 1924.

ARTHUR E. STEVENSON, a veteran of 50 years' experience in the printing industry, retired Dec. 31 from his post as printing specialist in the Du Pont Company's General Services Department at Wilmington, Del. He had been with Du Pont for 15 years.

THORNTON J. SMITH, formerly service manager of the Atlanta, Ga., plant of Cullom & Ghermer Co., has been appointed assistant general manager of the company's Atlanta division.

BRUCE WALE, San Francisco printer, inventor, and owner of Portal Press and Roller Press, died recently at his home in Berkeley, Calif.

KERWIN H. SPANGLER, formerly with the Franklin Printing Co., Philadelphia, has joined Strawberry Hill Press of New York as regional director of sales and service in eastern Pennsylvania, Maryland, Delaware, and Washington, D. C.

WILLIAM C. SMITH is the new sales manager of the Lamcote Division of the Arvey Corp., Chicago laminating and flexographic printing firm.

ARTHUR R. ROY, SR., has been elected president of American Colortype Co. of New Jersey, EDWIN LENNOX, the former

president, has been made honorary chairman of the board, and GLEN E. TAYLOR has been named treasurer of American Colortype Co. of Illinois, a wholly-owned subsidiary of the New Jersey firm.

JACOB KIEFER retired as pressroom superintendent of Charles Francis Press, New York, on Jan. 1 after 56 years' service with the company. A member of the New York Club of Printing House Craftsmen since 1914, he is also a charter member of the Old Time Printing Pressmen's Association.

QUAD-CITY MASTER PRINTERS' ASSOCIATION, serving members in Rock Island, Moline, and East Moline, Ill., and Davenport, Iowa, has elected Gus Magnusson as president, Clyde Hannie as vice-president, and Victor Pearson as secretary.

M. K. BUDA has been appointed plant manager of the new manufacturing and production plant of the R. L. Polk & Co. Direct Mail Division in Detroit.

HARRY B. GODSHALL has retired from active business after serving Allen, Lane & Scott, Inc., Philadelphia, for 42 years, during which he climbed from messenger boy to vice-president.

THOMAS J. RURIK has been named vice-president in charge of the creative department of Brown & Bigelow, St. Paul, and HARRY HUSE has been appointed manager of the company's sales promotion department.

ERNEST SCHMATOLLA has been elected a vice-president of Publishers Printing Co., New York City, and continues as purchasing agent and director of technical research.

DON H. TAYLOR, president of the New York Employing Printers Association, is serving as a member of the National Board of Field Advisers for the federal Small Business Administration.

PETER J. LOESCH is now associated in a sales-service capacity with Skilset Typographers, New York City. For the last ten years, he was vice-president of Mono-Lino Composition Corp.

JULIEN J. SOUBIRAN, president of Horan Engraving Co., New York, is heading the drive in the photoengraving field in behalf of the 1955 Greater New York campaign of the National Foundation for Infantile Paralysis.

ROY C. KIBBEE has been named a principal in the printing, lithographing, and design firm of Wallace Kibbee & Son, San Francisco.

EDWARD STERN & CO., Philadelphia, has announced the promotion of Walter Arader to the post of plant manager; Louis Neibauer to manager of marketing; and Philip Tobias to director of research and engineering.



HAROLD J. TEXTOR has been elected vice-president in charge of manufacturing for the J. C. Dillon Co., New York.

WILLIAM S. HENSON, president of William S. Henson, Inc., Dallas advertising-printing firm, died Dec. 9. Mr. Henson was a former director of PIA and had served as vice-president of its Master Printers Section. FRANK C. ERWIN, former executive vice-president of the Henson firm, succeeds Mr. Henson.

WILLIAM B. HENAGHAN, formerly with R. C. Coxhead and American Litho-fold in Detroit, has joined Michigan Litho Graining & Supply, Inc., in that city as part of the company's expansion in the field of graphic arts supplies.



W. B. Henaghan



C. L. Van Derbogart

CLIFFORD L. VAN DERBOGART, president of the John Smith Co., letterpress printing firm in Rochester, N. Y., for the last five years, has joined the Alling & Cory Co., paper distributor, as assistant to the president.

JOHN C. KERR, formerly executive vice-president and a director of Spiral Binding Co., New York City, has established John C. Kerr Co. in Newark, N. J., to sell graphic arts equipment.

RUSSELL T. MILES is the new assistant sales manager for Vandercook & Sons, Chicago. For the past five years, he has been a Vandercook sales representative, working mostly in the southern states.



Russell T. Miles



Carl Faelten

CARL FAELTEN, now in his fourth year with Heidelberg Eastern, Inc., has been named as the company's field sales manager for the New York state and New England territory.

SAM H. FITZPATRICK has been assigned by Miehle Printing Press & Mfg. Co. as its sales-service representative in Louisiana, Mississippi and Arkansas.

STUART C. EDMONDS, JR., has been named general manager of Direct-Image Offset Corp., Chicago, an affiliate of Standard Rate & Data Service, Inc. Mr. Edmonds formerly was executive secretary of the Chicago Printing Ink Manu-



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facturers' Association and secretary-treasurer of Chicago Printing Trades Credit Association.

NORMAN W. BARKER has been appointed Midwestern sales representative for Paper Manufacturers Co., Philadelphia. He will cover the northern Plains states from headquarters in Kansas City, Kans.

GEORGE W. GRIFFIN, formerly vice-president and general sales manager of Whiting Paper Co., has been appointed sales manager of Eastern Corp.



George W. Griffin



W. F. Costello

W. F. COSTELLO has been appointed manager of Miller Printing Machinery Co. of Canada, Ltd., a sales and service facility just opened by Miller Printing Machinery Co., Pittsburgh. The new firm will serve Canadian customers from offices in Toronto.

GEORGE T. WEST has been named New England manager of General Printing Ink Co., a division of Sun Chemical Corp.

STANLEY H. HENRY is the new technical service representative for territory in lower Michigan and ANDREW C. KASNIK has been appointed to handle sales in Ohio for John B. Moore Corp., industrial solvents maker in Nutley, N. J.

W. WRIGHT SHIPPEY, who has been with the sales staff of Charles Eneu Johnson Co., Philadelphia, since 1929, has been named sales manager.

CARL E. KREUTZ has been promoted to the post of Los Angeles sales manager for the Printing Products Division of Minnesota Mining & Manufacturing Co.

LAMAR M. FEARING and WILLIAM S. SNYDER have been appointed assistant general sales managers of International Paper Co., New York. Mr. Fearing joined the company as an apprentice salesman in 1924, and Mr. Snyder has been with International Paper since 1941.

JOSEPH M. GEARY, president of Prismatic Engraving Co., New York City, died Dec. 4 at the age of 66. He had been a member of the New York Photoengravers Union No. 1 for 51 years and a representative member of the Photoengravers Board of Trade for more than 20 years.

RALPH J. STEINER has moved from plant superintendent to vice-president in charge of production for General Binding Corp., Chicago.

GEORGE F. MURPHY is now New York sales manager for the Printing Products Division of Minnesota Mining & Mfg. Co.

DANIEL FISHMAN, who joined Hobson Miller Paper Co., New York, six years

ago, has been elected vice-president in charge of company's envelope division.

JESS GRAHAM, northern Ohio sales representative for Heidelberg Eastern, Inc., died Dec. 24 at the age of 61.

ARTHUR J. TARLING is the new sales manager for Charles Hellmuth Printing Ink Co., New York City.

GEORGE T. WEST, now New England manager for General Printing Ink Co., was formerly vice-president and general manager of the P. L. Andrews Corp. of Brooklyn.

JOHN TALTON, formerly the estimating supervisor for Cullom & Gherter Co., business forms printers in Nashville, Tenn., has been elected as secretary of the company.

MERLE G. OWEN has been appointed to assist Herman F. Ewell, manager of the Milwaukee branch of Ideal Roller & Mfg. Co.

PAUL B. PURPUS has been named by directors of the Mead Corp. as comptroller of the company, and LLOYD W. HALE has been appointed to the new post of general accounting manager.

E. J. HERONEN has been appointed district manager in charge of the new Los Angeles office of Consolidated International Equipment & Supply Co. He formerly was with Fairchild Camera & Instrument Corp.

GEORGE M. LAWRENCE is the new manager of sales in the Dayton office of the Mead Sales Co. Active in the paper field for 35 years, he was with Oxford Paper Co. before joining Mead in 1946.



George M. Lawrence



Elmer G. Guderjan

ELMER G. GUDERJAN, formerly Chicago office manager for American Type Founders, has joined the Printing Machinery Division of Western Newspaper Union as sales representative for the southern Chicago area, including Gary and Hammond, Ind.

LEN BERMAN has joined *Printing Views*, Chicago graphic arts publication, as advertising manager. He formerly was assistant advertising manager for *Graphic Arts Monthly*.

HIRAM A. MYERS has been appointed vice-president and director of sales for Frye Mfg. Co., specialty carbon maker in Des Moines, Iowa.

WELDON R. COATE, vice-president of General Printing Ink Co., midwest division of Sun Chemical Corp., has been re-elected president of the Chicago Printing Ink Manufacturers Association. Herbert Gaetjens of Gaetjens, Berger & Wirth, Inc., is the new vice-president, and Paul R. Greenman of Slight & Hellmuth, Inc., is treasurer of the group.

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The famous DISSTON 866 is industry's keenest knife. Whether you cut tissue paper, cardboard, bond, machine finish or coated papers—you get hairline accuracy under production conditions.

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# **Invites You to Join In Its March of Progress**

The Lithographers National Association, during the past half century, has played a vigorous and inspiring role in the phenomenal growth and development of the lithographic industry.

The progress of the industry is attributable, in no small measure, to the ingenuity, foresight and leadership, individually and collectively, of LNA members, who enthusiastically participate in the activities of the Association which is operated on a truly democratic basis.

As the industry's foremost trade association, LNA provides

many indispensable services that assure management's success in the operation of profitable lithographic plants. LNA's expert staff keeps management thoroughly informed on new developments in production, techniques, cost accounting procedures, equipment, labor relations, personnel, etc.

As a part of the lithographic industry, deeply concerned with its future prosperity and expansion, you are invited to join LNA in its "March of Progress." Your active participation and support is a "must" for widening the horizons of lithography.

## **LABOR RELATIONS SERVICE**

Assistance and advice in the development and implementation of sound employee-employer relations policies and practices. Extensive field service is provided by top-flight labor relations staff, working closely with legal counsel. Their valuable assistance covers preparation for collective bargaining, contract analysis and recommendations, drafting of contract clauses, administration of contracts, handling of grievances, and providing data on wages, hours, employee benefits, etc.

## **GENERAL INFORMATION SERVICE**

A wide variety of information on general and technical subjects is provided to LNA members, the industry as a whole and planners and buyers of printed material. Educational literature on all phases of the process is distributed to members as sales training aids, and colleges, ad clubs, national advertisers, agencies and art directors—to guide them in the most effective and economical use of the lithographic process.

## **PROMOTION OF OFFSET-LITHOGRAPHY**

LNA conducts an annual Nation-Wide Lithographic Awards Competition. An exhibition of the winning material, representing 44 classifications, tours the principal cities each year. An illustrated Awards Catalog, including the names of all member-plants, is distributed to 35,000 buyers of printing. As an LNA member you can enjoy the promotional benefits of this widely-acclaimed Competition, which is helping to build members' sales volume.

## **COST & ACCOUNTING SERVICE**

Expert assistance is provided members in solving individual cost and accounting problems. The LNA budget Cost Manual, distributed without cost to members, graphically demonstrates the most modern and economical cost accounting procedures available to lithographers. Up-to-the-minute bulletins keep you informed on cost controls, insurance, sales specifications and a host of other money-saving matters.

## **MISCELLANEOUS SERVICES**

LNA members receive regular bulletins on government regulations and legislative matters affecting lithographic plant management and labor, and periodic reports on production, selling, management, taxes, etc. A steady stream of informative material is sent to newspapers and the trade and business press to promote good-will for the industry and to advance the interests of lithographers.

Write for details of LNA membership

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1/3/55

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I wonder if you fully realize just how significant this moment is.

Over 20,000! That's probably more Job Folders than any country, or any combination of all the countries in the world, ever produced in all the years of civilization. Forget the years for a moment—history is written in aeons. Pinpoint the accomplishment. Walt Whitman (or somebody) said, 'He who makes two blades of grass grow where one grew before, benefits mankind.' Every one of the twenty-some thousand times a BAUMFOLDER sales-creator made profits grow where none grew before, by properly presenting the 'Gold-Mine' that does NOT cost but, on the contrary, pays . . . pays . . . pays . . . creates profit, has benefited America by benefiting the Graphic Arts Industry (the Industry Indispensable). The ONLY Indispensable Industry

is right, for as Charles Dickens said, 'The Printer is the ONLY Indispensable man.' You have seen with your own eyes, each of you, countless cases where this 'Gold-Mine' has been the spark-plug that gave the printer's business the impetus to go places.

We always have (always will) sit in our customer's chair . . . furnishing the biggest dollar value . . . because we realize it is the Graphic Arts Industry's appreciation of our double-dollar value that keeps our factory force capacity-busy . . . every day . . . of every year . . . and their continuous orders enabled us to keep our prices close to pre-war, instead of having doubled or more than doubled like other printing machinery.

We've always had Faith Unlimited . . . we are sure 1955 will be the Graphic Arts Industry's biggest year and 'Gold-Mine' BAUMFOLDERS will help a lot in making it the industry's most profitable year.

Every day in '55 will be 'Thanksgiving Day' to me. I feel so humbly grateful to the Graphic Arts Industry . . . America's FINEST."

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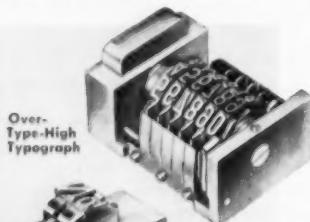
682 N. Harlem Av.  
River Forest,  
Illinois

30 YEARS  
in the trade

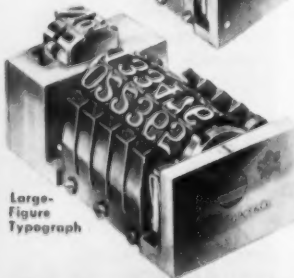


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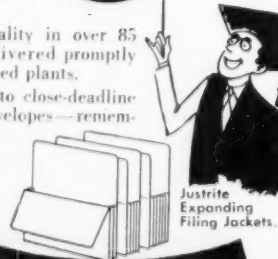
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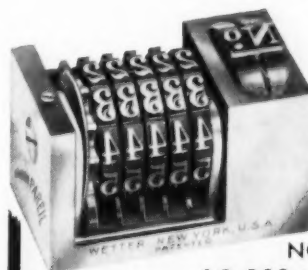
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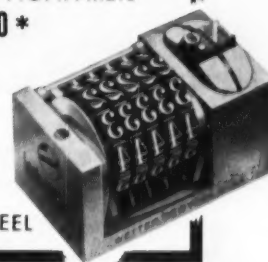
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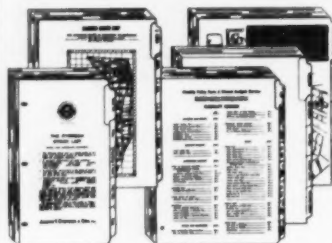
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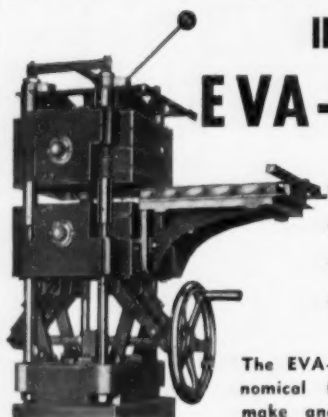
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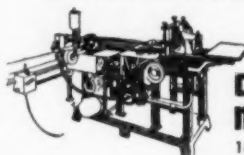
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THE INLAND PRINTER for February, 1955



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Western Printing Machinery's Extra Color Letterpress Unit for Miehle flat bed presses is the answer for low cost addition of third and fourth colors.

Precision built in several sizes, it will make a three or four color press of any standard 2-color Miehle flat bed. Production specifications are the same as the press to which it's permanently attached. Synchronization is perfect. Only minor changes are required for its installation.

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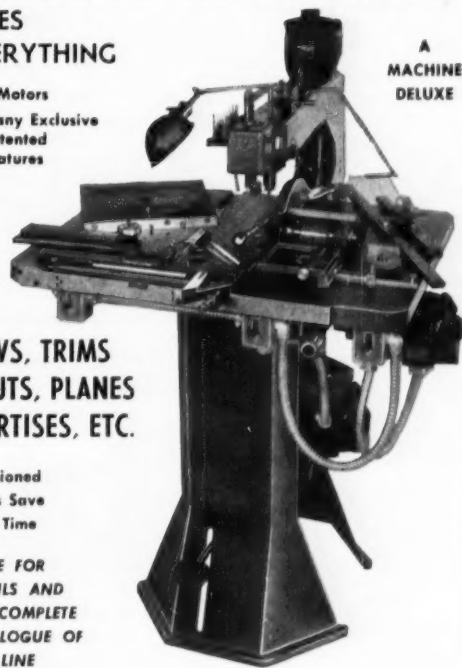
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13 F



# classified buyers' guide

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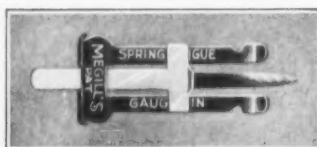
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cating system.  
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line del.  
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EQUIPMENT & SUPPLIES FOR SALE (Contd.)

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TIMES FASTER  
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**YOUR MAGAZINES  
the MODERN WAY!**

The **RIGHT** machine to wrap your magazines tighter, faster and more economically is made by **MAGNACRAFT**.

**45 times faster than ENVELOPING**

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**Magnacraft MFG. CO.**  
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**THE DOYLE  
INFRA-RED DRYER\***  
for all types of printing machinery

**THE DOYLE  
VACUUM SHEET CLEANER\***  
Removes dirt, dust, lint and dry spray from paper while printing.

\*Patented  
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**42x57 BOOK & JOB folder** with Cross feeder. 38x55 Double 16 (single 32) folder with Cross. 36x48 newspaper folder with trimmers & Insert. 4x6 Miniature Folder with Pile feeder. **BROWN FOLDING MACHINE COMPANY**, Fine Folders Since 1882. 3767 Chester Ave., Cleveland 14, Ohio.

**CANVAS BUCKETS**—Government surplus. Used. Perfect cond. Heavy canvas, reinforced handle & bottom. 16 qt. capacity. Collapsible & compact for easy storage. **IDEAL FOR CARTING SLUGS**. \$7.20 a dozen. Wolf Appleton, Inc., 566 Broadway, N. Y. 12.

**AN EXTENSIVE LINE** of new and rebuilt printing equipment on easy terms. Write for free list. **Missouri Central Type Foundry**, Wichita, Kansas.

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Time study, engineering and folding carton experience desirable **MIDWEST \$8,500-10,000**

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Must have production experience in 4 color, long run magazine work **OPEN**

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Slide-in Door  
(not shown)  
Keeps  
Stocks Even

Fast,  
Economical

**14" x 24"**  
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PRINTERS  
MACHINERY  
WORKS**  
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CHICAGO 6

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...and many other fine, useful types.  
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**MACKENZIE & HARRIS, INC.**  
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The Inland Printer now has available a Book List containing many standard books on printing and related material. The list is divided according to subject matter. Send for your copy today.

**THE INLAND PRINTER**  
Book Department  
309 W. Jackson Blvd., Chicago 6

**For good used  
equipment check**



ATF-WEB, 17 x 22", as is \$ 4,500  
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Harris 245 (LST), 35 x 45" two-color, as is 45,000  
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A small amount of powerful Phenoid quickly dissolves ink from type, plates, press parts. Use it for the really tough jobs where ink is old, caked, encrusted. Dries fast. Won't harm wood, metal, fabrics or your hands.

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your supplier.

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TRADE MARK

Chalmers Chemical Co., 123 Chestnut St., Newark 5, N. J.





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Fifty years ago, in 1905, we moved to this city to occupy a small corner of the 35,000 sq. ft. building now completely filled with Rosback production and assembly operations.

For our Golden Anniversary celebration we are trying to locate the oldest Rosback Round Hole Rotary Perforator still in active use in printing plant or bindery.

To the owner of this oldest Rosback Round Hole Rotary Perforator we will present, free of all charge, a brand new Rosback Pony Vari-Speed Rotary Perforator.

To the man or woman operator of this oldest Rosback Round Hole Rotary Perforator we will present \$25.00 in cash.

To the superintendent or bindery foreman (as designated by the owner) we will also present \$25.00 in cash.

To enter this Treasure Hunt contest, get in touch immediately, by letter or phone, with your nearest printing or bindery machinery distributor authorized to sell Rosback equipment. He will give you an entry blank and help you verify the age and present use of your machine.

Entries must show Serial Number of machine, and date of purchase or from whom purchased. This is to enable us to establish original purchase date if your machine was purchased second-hand.

This contest will close at midnight, Saturday, April 30th. Contest entries must be postmarked on or before that date.

Each entrant in this contest will be notified as to names and addresses of award winners, immediately following the awards.

This may be your opportunity to own, free of all cost, a brand new Rosback Pony Vari-Speed Rotary Perforator, the finest round hole perforator ever built. Ask your nearest Rosback dealer today for free entry blank.

F. P. ROSBACK COMPANY  
Benton Harbor, Michigan

World's Largest Manufacturers of  
Perforating, Punching and Stitching Machines

# THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Every time we leave the office fifteen minutes early, we are thankful we don't live in Communist Czechoslovakia. That nation's government has announced that all plant exits will be manned by photographers. Early quitters will be shuttered. Photos of the culprits will be published in company house organs. Second offenders get hauled up before a special committee. Three time losers are subject to transfer to "heavy work in the coal mines." Might not be a bad idea for some printing plants we know about.

★ We walked into the office of a printer friend of ours the other day and found ourself staring at a motto card on the wall within easy eye range of anyone who came in to see him. It read: "NOTICE—While in this office, Speak in a low, soothing tone and Do not disagree with me in any manner. Please be informed that when one has reached "my age" NOISE and NONCONCURRENCE cause gastric hyperperistalsis, hyper-secretion of the hydrochloric acid and rubus of the gastric mucus . . . AND I BECOME MOST UNPLEASANT." We got out in a hurry because we had come in to differ with him about something.

★ Most printers seem to dodge anything that smacks of more and better education in printing, but Harold N. Cornay, who runs the Press of H. N. Cornay in the Deep South's New Orleans, has come up with an idea that many printers ought to adopt. He has established a Graphic Arts Scholarship Award. The scholarship has been established at the Southern School of Printing in Nashville, and will pay the winner \$1200, at the rate of \$120 for 10 months. Mr. Cornay hopes that the award winner will make himself available to the Press of H. N. Cornay upon graduation but doesn't bind him to any such agreement.

The scholarship competition is open to all high school seniors in the greater New Orleans area. The course suggested for the winner of the scholarship includes subjects necessary for a good general understanding of the printing industry, together with specialized training in the particular branch in which the student chooses to major.

Applicants who met the requirements were invited to visit the Press of H. N. Cornay on January 29. They were given an opportunity to interview department heads and to observe the modern Cornay plant in operation.

A scholarship award committee, from the company, will supervise the giving of the tests on personality traits, attitudes and aptitudes as recommended by the Methods Engineering Council. The tests, which will require eight hours, will be given on Saturday, March 19.

Only one applicant will receive the scholarship to the Southern School of Printing, but Mr. Cornay may consider other applicants for possible employment with the Press of H. N. Cornay upon graduation from high school.

If only there were more printers who could and would see their way clear to emulate Harold Cornay, then the printing industry would have at least a partial solution to its shortage of highly qualified manpower. The young men and women interested in various phases of the printing industry today can certainly use the kind of encouragement Harold Cornay is giving high school seniors in New Orleans.

★ We really intended to tell you last month about a couple of Christmas cards we received. One was from a bus company and depicted, of all things, a railroad train. One photo-engraver sent us a card done by offset lithography!

★ We were reading *Best News* the other day when we ran across an intriguing bit of information. *Best News* is the house publication of the Best Maintenance Supply Company. The piece had such a "sincere" ring to it that we thought you might be able to make use of it in your plant. Here it is:

## TO ALL EMPLOYEES

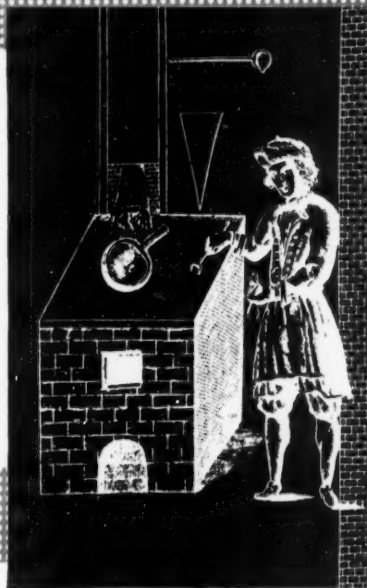
Due to increased competition and a keen desire to remain in business, we find it necessary to institute a new policy. Effective immediately, we are asking that somewhere between starting time and quitting time, and without infringing too much on the time usually devoted to lunch period, coffee breaks, rest periods, story telling, ticket selling, golfing, auto racing, vacation planning, and the rehashing of yesterday's TV programs, that each employee endeavor to find some time that can be set aside and known as the "work break."

To some this may seem a radical innovation, but we honestly believe the idea has great possibilities. It can conceivably be an aid to steady employment and it might also be a means of insuring regular pay checks. While the adoption of the "work break" plan is not compulsory, it is hoped that each employee will find enough time to give the plan a fair trial. It is also hoped that those employees not in favor of adopting the "work break" idea will have fully completed their vacation plans.

★ Humorist Sam Levenson and Chicago disc jockey Jack Eigen, both products of New York, were discussing the famous Lindy waiters, who have a snappy answer for any and all complaints. Once, Levenson recalled, a customer found a needle in his soup and protested vigorously. "Hmm," replied the waiter. "It's only a typographical error—it should have been a NOODLE!"

★ That Italian scooter you saw in the movie, "Roman Holiday," which featured Audrey Hepburn, so fascinated Chicago printer Mort Kallis that he purchased it from Paramount pictures. So now it's scooting over Chicago streets, delivering proofs for Kallis' printing company.





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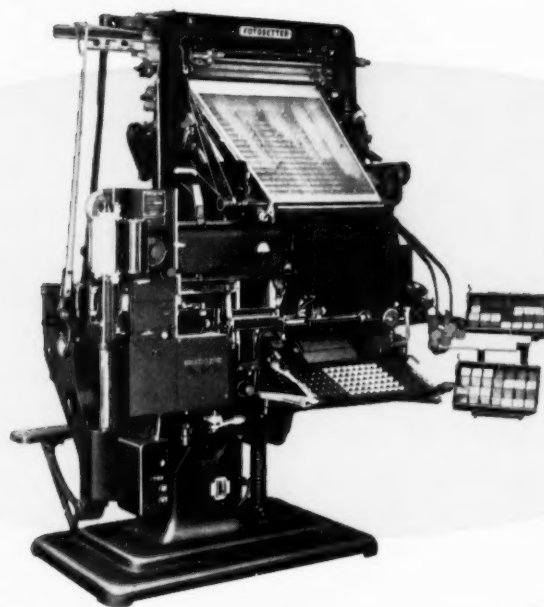
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# Found at Intertype: A missing link for lithographers



## FOTOSETTER

The Intertype Fotosetter links quantity to quality—high output to flawless reproduction—low cost to great typographic freedom. It appeals to both the realistic businessman and the painstaking craftsman.

### **To the businessman a Fotosetter means:**

1. Makeup time is slashed using either type on film or photographic paper.
2. Arrangement of copy blocks, headings and illustrations is greatly simplified.
3. Uneven measures, angled or odd-shaped type blocks are easily assembled.
4. Proofing and camera operations are eliminated.
5. White space costs almost nothing.
6. No more expensive handsetting, particularly for sizes

above 14 points. The Fotosetter handles up to 36 points *on the keyboard*.

7. Space and money, tied up in storage of metal forms, are released by the Fotosetter.

8. Far fewer matrices and magazines are needed.

### **To the craftsman a Fotosetter means:**

1. Characters in perfect alignment.
2. Uniform density or color.
3. Full kerning.
4. No smudges or fuzzy ink squeeze impressions.
5. No broken type. The Fotosetter uses light, not lead.
6. Perfect enlargements up to any size, *without retouching*.

In a Fotosetter future, many of today's litho problems become things of the past.

*If it isn't made by Intertype, it isn't a Fotosetter*

### **INTERTYPE CORPORATION**

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